CHORGESANGSCHULE

AUGUST FERD. HAASEN

Schul- und Theaterchöre

ANGEHENDE SINGVEREINE

MÉTHODE

à Chanter en Choeur

à l'usage

des écoles, des théâtres, et des académies de chant

A. F. HAASEN

d'Adelensperger

Rara

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von

AUGUST FERD. HÄSER

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und

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MÉTHODE

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par

A. F. HAESER

traduit par

J. Jelensperger

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MAYENCE, PARIS ET ANVERS,
chez les fils de B. SCHOTT.
Enregistré aux Archives de l'union.

NE 4°60 Rara
[ca. 1845]

Sächsische Landesbibliothek –
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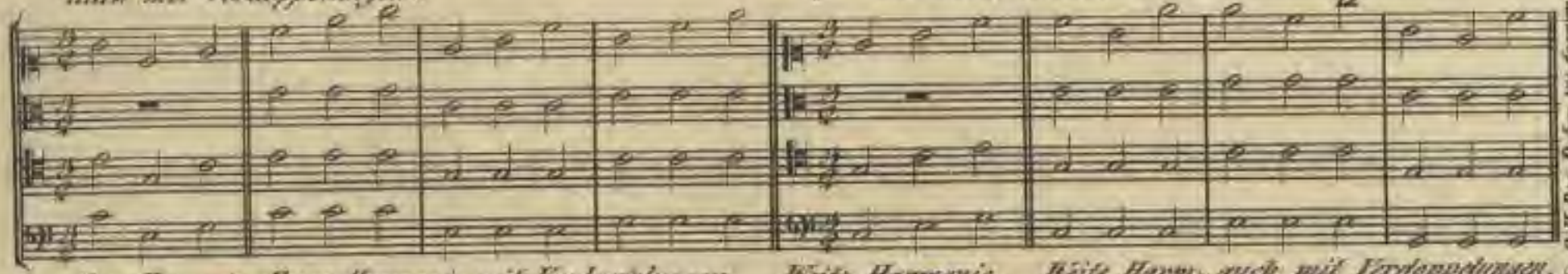
I. Der harte und weiche Dreiklang.
I. A. Der harte Dreiklang in enger und weiter Harmonie, auch mit Verdoppelungen.

I. Accord de trois sons, majeur et mineur.
I. A. Accord de 3 sons majeur, en harmonie large et en harmonie serrée, avec des notes doublées.

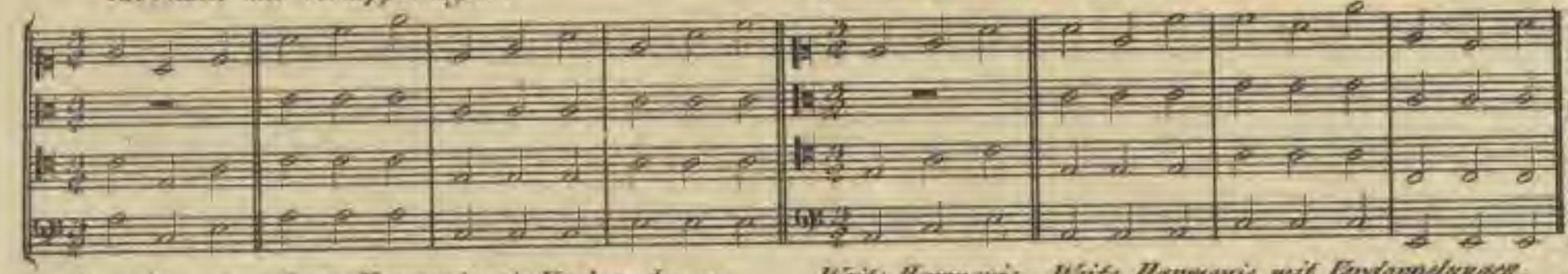


Enge Harmonie. harmonie serrée. | Enge Harmonie mit Verdoppelungen. harm: serrée avec des notes doublées. | Weite Harmonie. harmonie large. | Weite Harm:, auch mit Verdoppelungen. harm: large avec des notes doublées.

In B, H, Des, D dur zu transp: à transp: en Si ♭, Si, Ré ♭, Ré majeurs.

I. B. Der weiche Dreiklang in enger und weiter Harmonie, auch mit Verdoppelungen.

I. B. Accord de 3 sons mineur, en harmonie large et en harmonie serrée, avec des notes doublées.

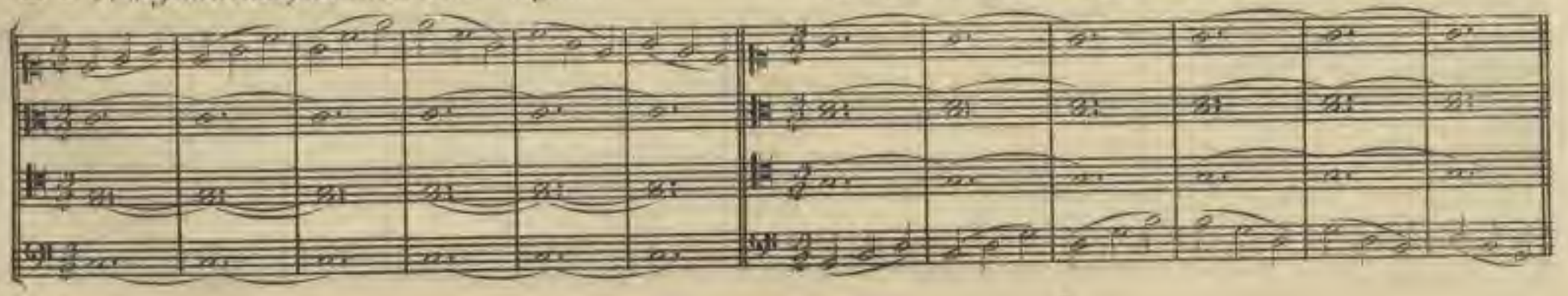


Enge Harmon: harm: serrée. | Enge Harmonie mit Verdoppelungen. harm: serrée avec des notes doublées. | Weite Harmonie. harmonie large. | Weite Harmonie mit Verdoppelungen. harmonie large avec des notes doublées.

In B, H, C, Cis moll zu transp: à transp: dans les tons mineurs de Si ♭, Si, Ut, Ut ♯.

II. Uebungen des harten und weichen Dreiklangs.
— Exercice sur l'accord de 3 sons, majeur et mineur.
II. A. C dur. Auch in E, Des, Es dur zu transponiren.
— — Ut majeurs transp: en mi, re ♭, mi ♭ majeurs.

II. B. G dur. Auch in Fis oder Ges, F dur zu transponiren.
— — Sol maj: à transp: en Fa ♯ ou sol ♭ maj: et en Fa maj:



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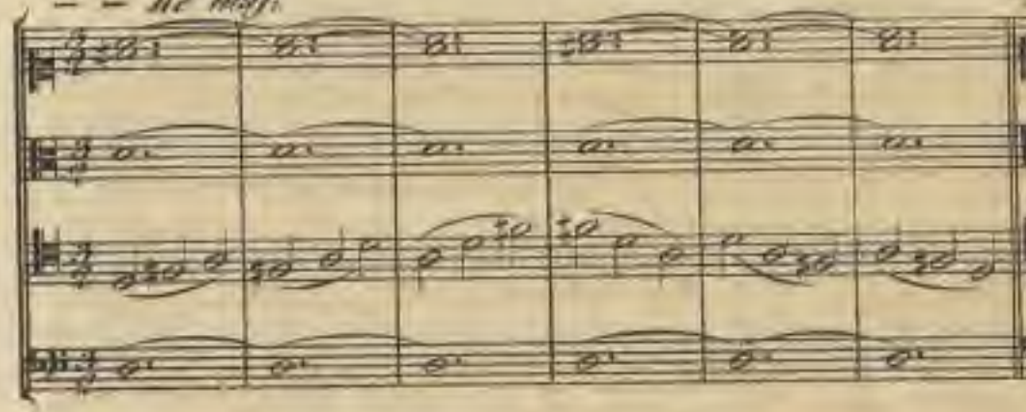
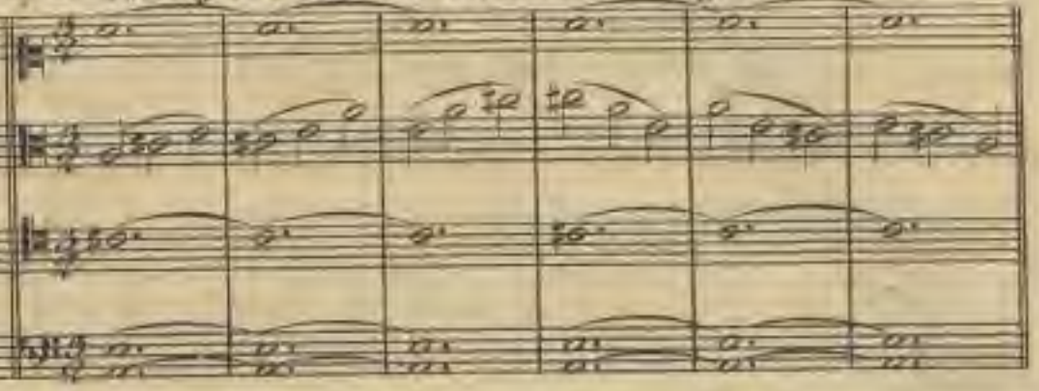
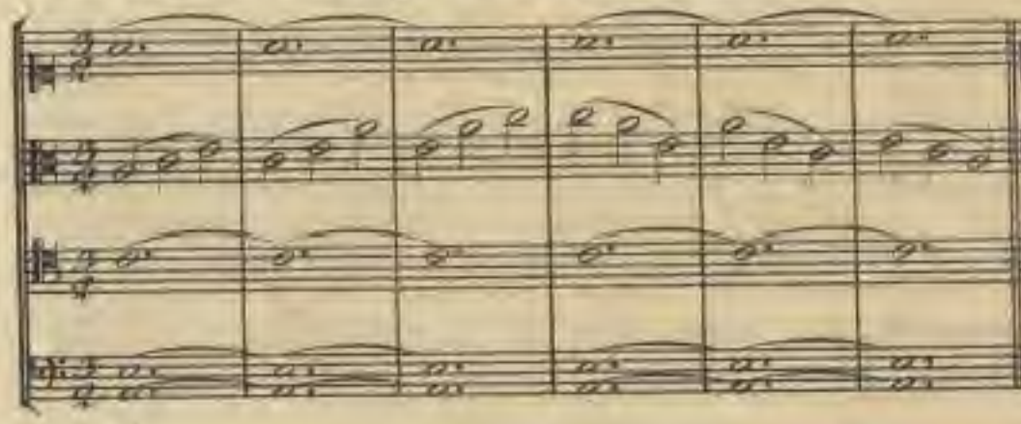
II. C. D dur.
– – Ré maj.



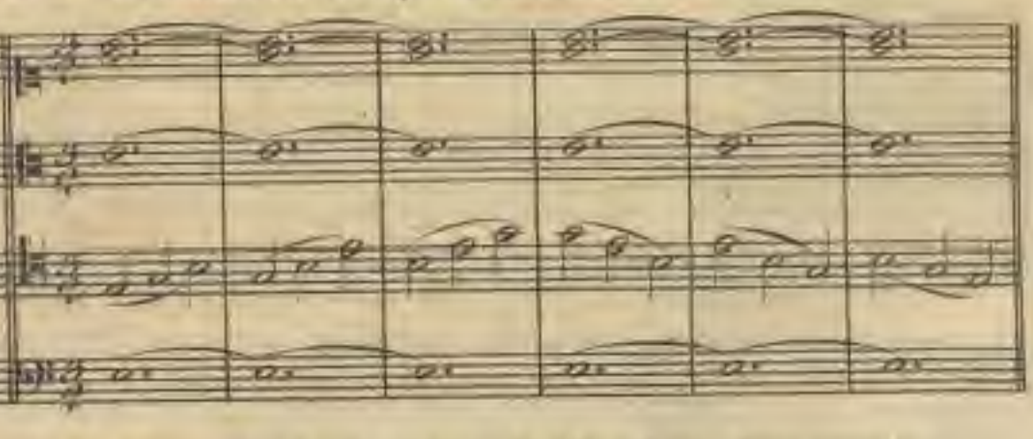
II. D. A dur. Auch in H, As, B dur zu transponiren.
– – La maj. à transp. en Si, La ♭, Si ♭ majeurs.



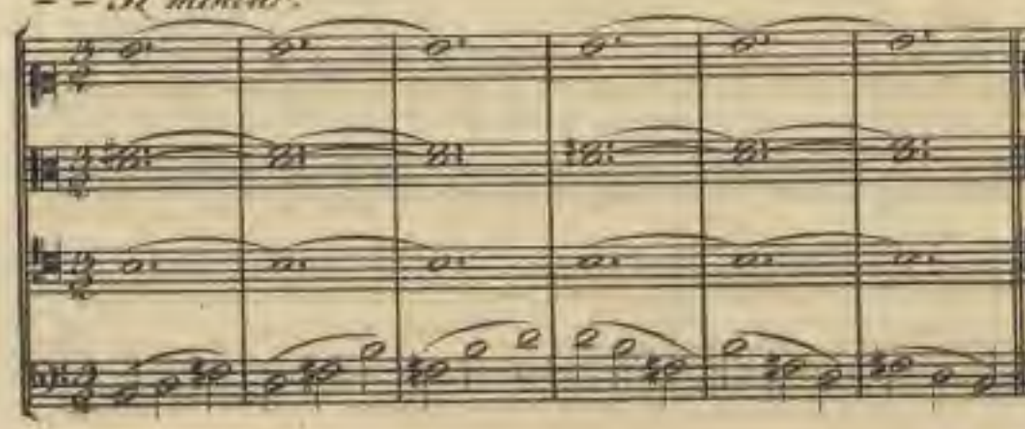
II. E. A moll. Auch in Gis, B, G moll zu transponiren.
– – La min. à transp. en Sol ♯, Si ♭, Sol mineurs.



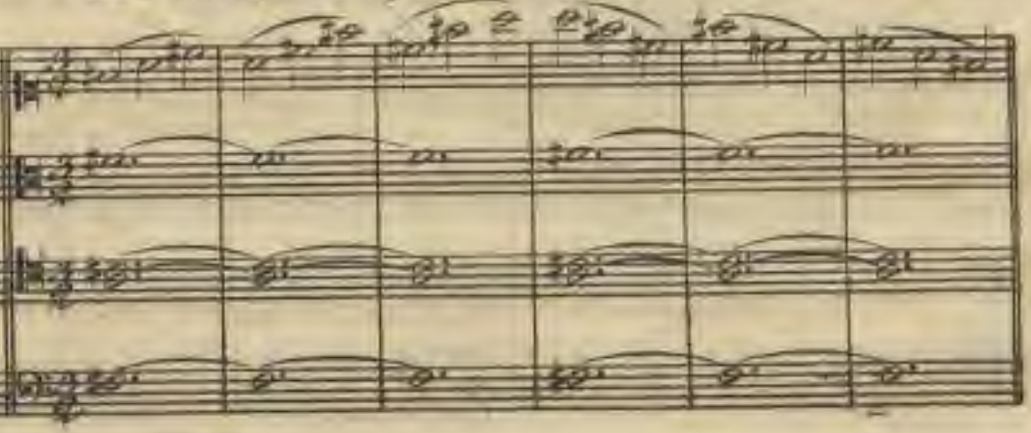
II. F. E moll. Auch in Dis oder Es, D moll zu transponiren.
– – Mi mineur, à transp. en Ré ♯, Mi ♭, Ré mineurs.



II. G. H moll.
– – Si mineur.



II. H. Fis moll. Auch in Cis, F, C moll zu transponiren.
– – Fa ♯ min., à transp. en Ut ♯, Fa, Ut mineurs.



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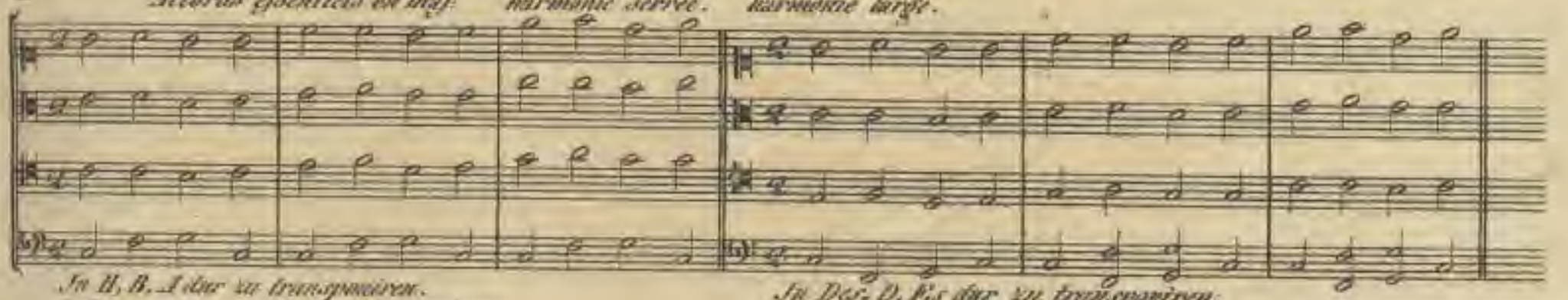
III. Wesentliche Akkorde der Dur und Molltonart. | Accords essentiels ou caractéristiques des tons majeurs et mineurs.

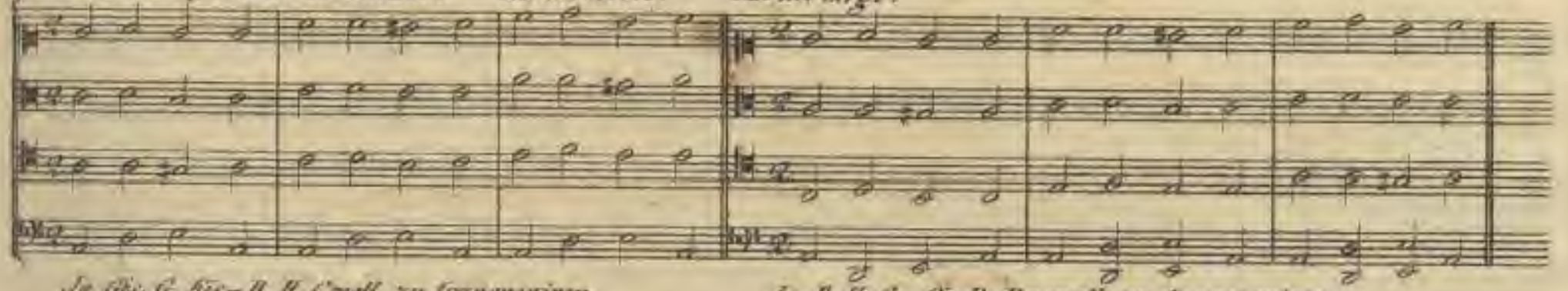
III. A dur. Wesentliche Akkorde. — Accords essentiels en maj. | Enge Harmonie. harmonie serrée. | Weite Harmonie. harmonie large.



In H, B, A dur zu transponiren. | à transporter en Si, Si ♭, La majeurs.

In Des, D, Es dur zu transponiren. | à transp. en Ré ♭, Ré, Mi ♭ majeurs.

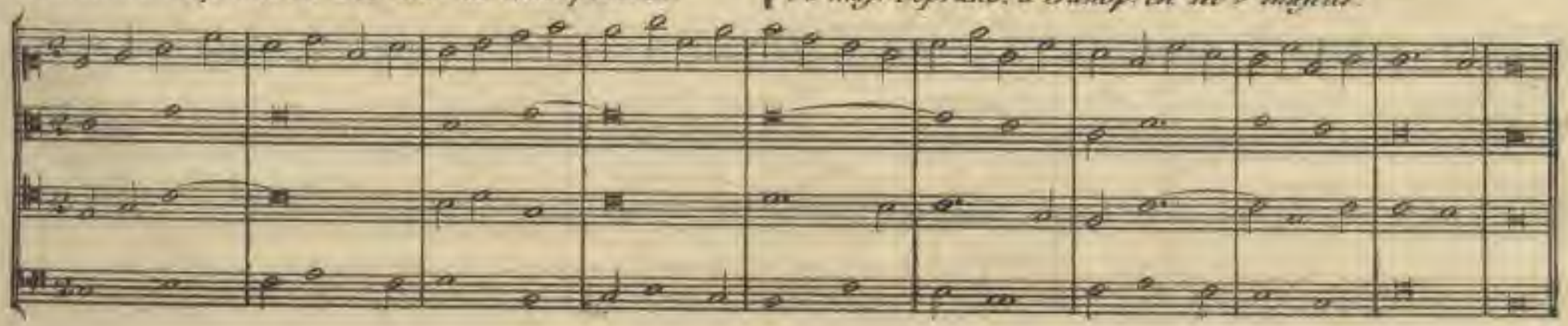
III. B. moll. Wesentliche Akkorde. — Accords essentiels en mineur. | Enge Harmonie. harm. serrée. | Weite Harmonie. harm. large.



In Gis, G, Fis – B, H, C moll zu transponiren. | à transp. en Sol ♯, Sol, Ré ♯ – Si ♭, Si, Ut mineurs.

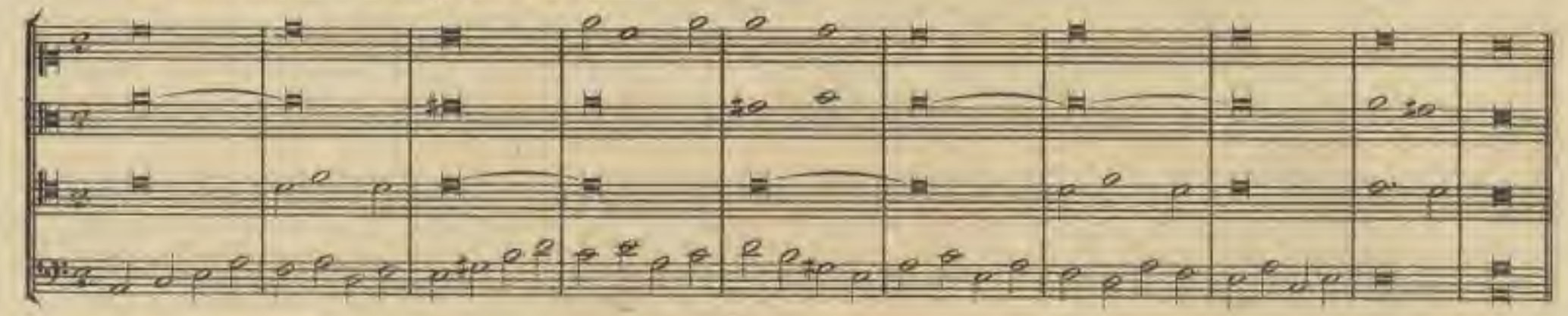
In B, H, C – Ces D, Es moll zu transponiren. | à transp. en Si ♭, Si, Ut, – Ut ♯, Ré, Mi ♭ mineurs.

IV. Akkorde des Grundtons, der Quarte und der Quinte. | Accords de la tonique de la tierce, et de la quinte.
IV. A C dur. Sopran. In Des dur zu transponiren. | Ut maj. Soprano. à transp. en Ré ♭ majeur.

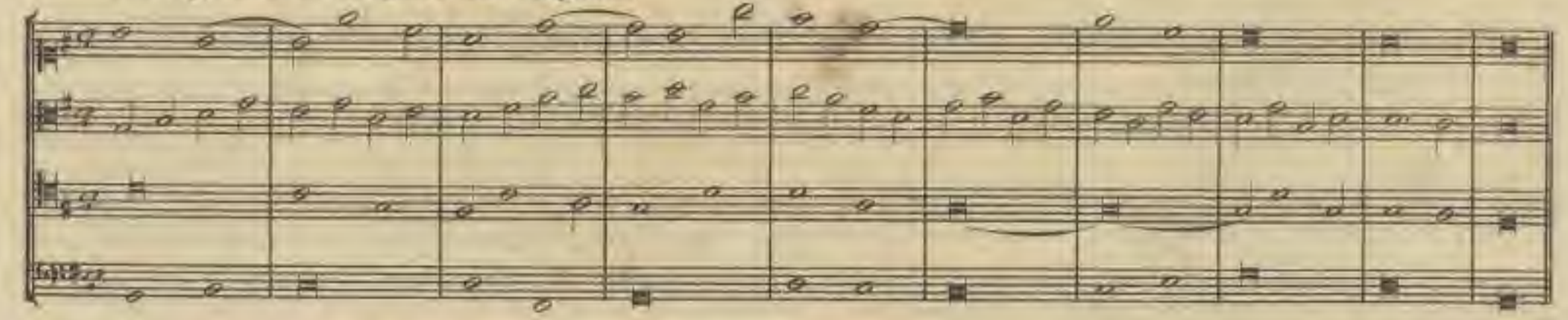


4.

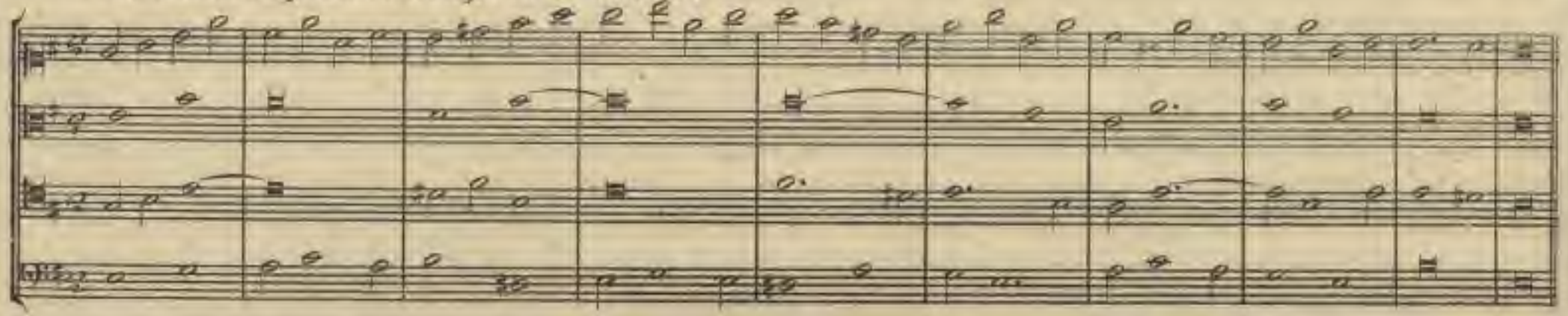
W. B. A moll. Baſs. Im G moll zu transponiren.
— — La min: Basse à transp: en Sol mineur.



W. C. G dur. Alt. Im As dur zu transponiren.
— — Sol maj: Alto à transp: en La ♭ majeur.



W. D. E moll. Sopran. Im D moll zu transponiren.
— — Mi mineur. Soprano. à transp: en Ré mineur.



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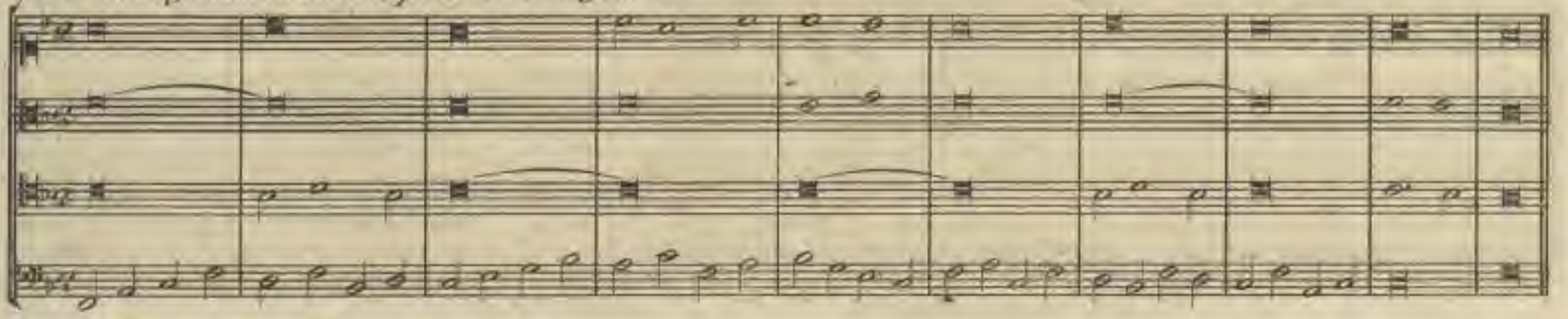
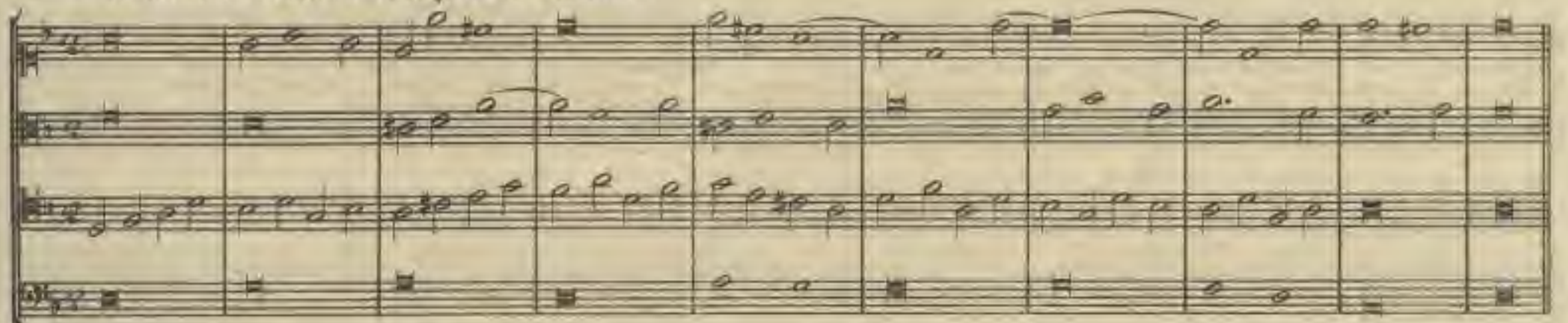
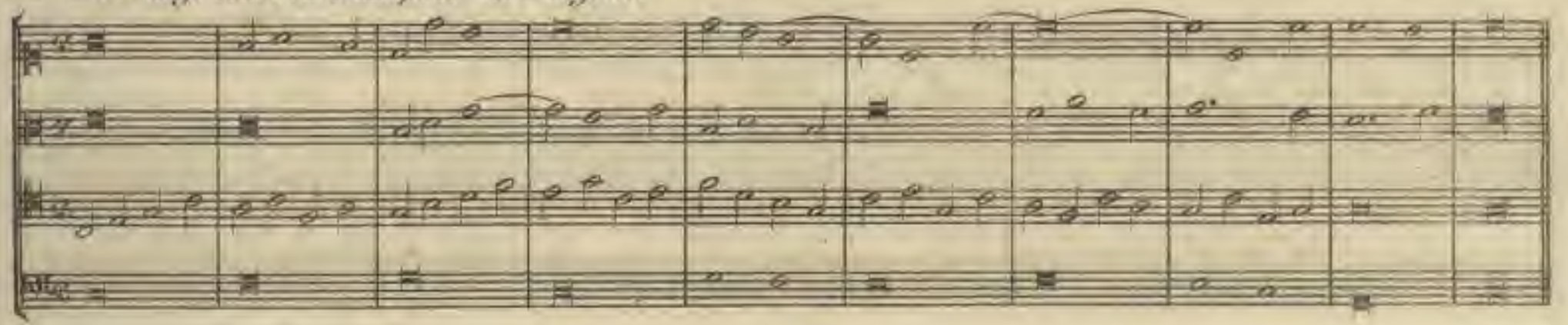
W. E. F dur. Bass. In Fis dur zu transponiren.
— — Fa maj. Basso. à transp. en Fa ♯ majeur.



W. F. D moll. Tenor. In C moll zu transponiren.
— — Ré mineur. Tenor à transp. en Ut mineur.



W. G. C dur. Tenor. In Des dur zu transponiren.
— — Ut maj. Tenor. à transp. en Ré♭ majeur.



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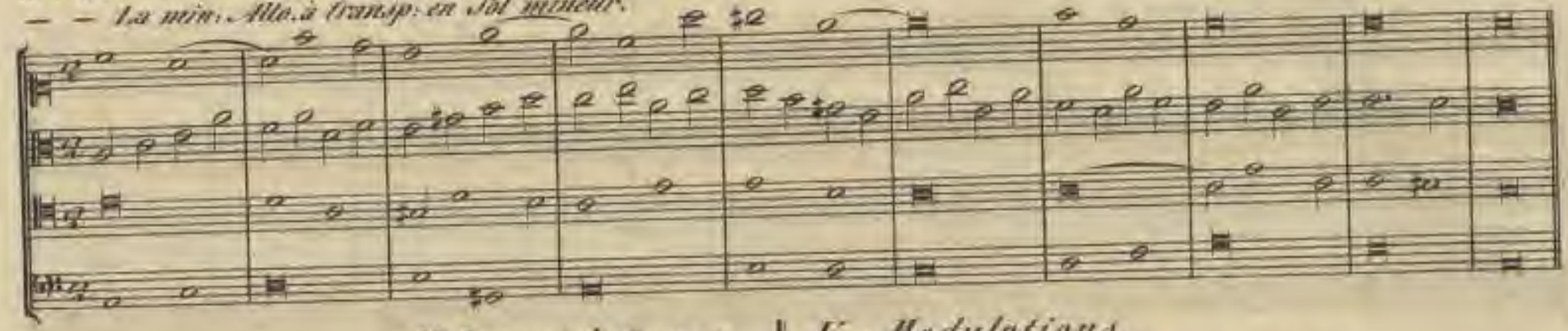
6.

V. H. A moll. Alt. In G moll zu transponiren.

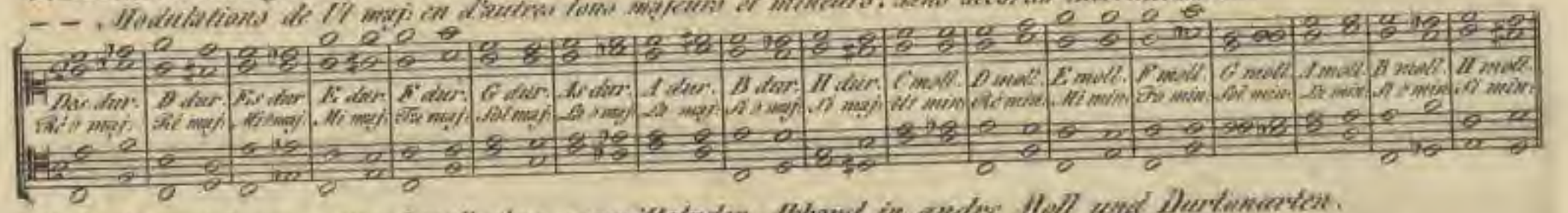
— — La min. Alto à transp: en Sol mineur.



V. Ausweichungen. | V. Modulations.

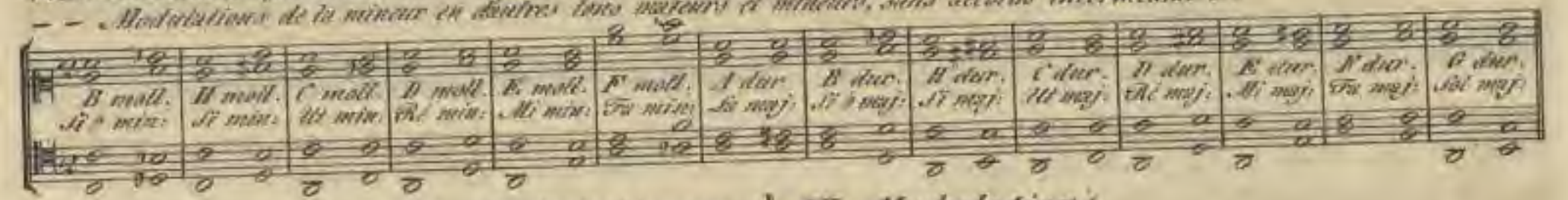
V. A. Ausweichungen aus C dur ohne vermittelnden Akkord in andere Dur und Molltonarten.

— —, Modulations de Ut maj: en d'autres tons majeurs et mineurs, sans accords intermédiaires.



V. B. Ausweichungen aus A moll ohne vermittelnden Akkord in andre Moll und Durtonarten.

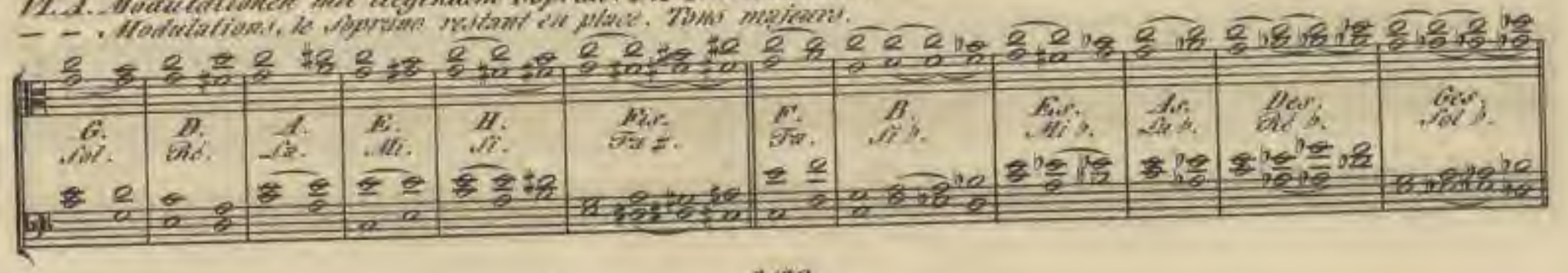
— —, Modulations de la mineur en d'autres tons majeurs et mineurs, sans accords intermédiaires.



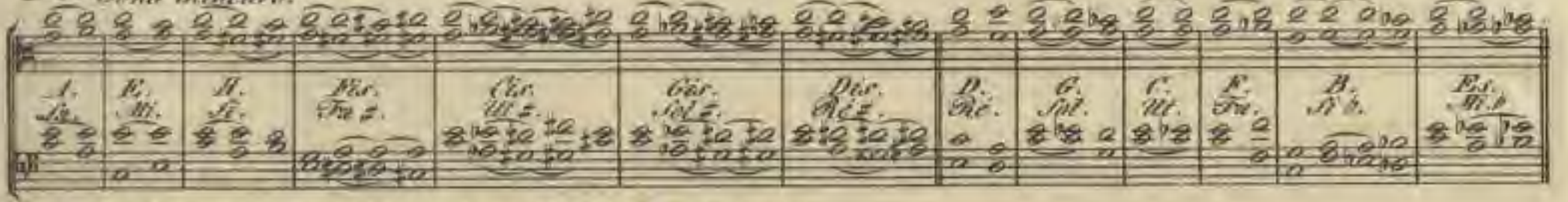
VI. Modulationen. | VI. Modulations.

VI. A. Modulationen mit liegendem Sopran. Die Durtonarten.

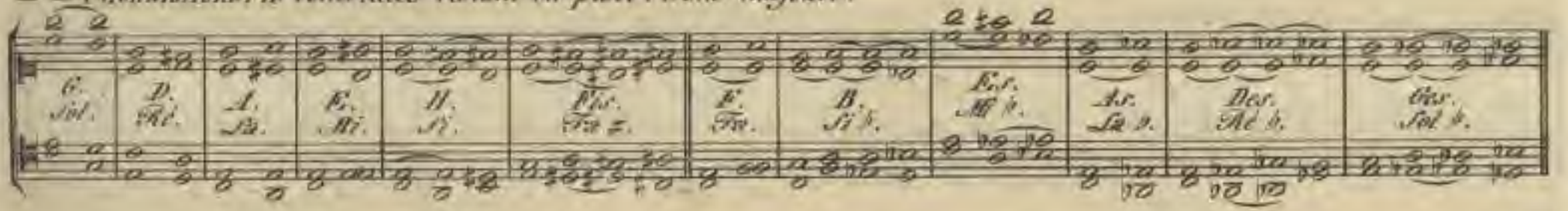
— —, Modulations, le Soprane restant en place. Tons majeurs.



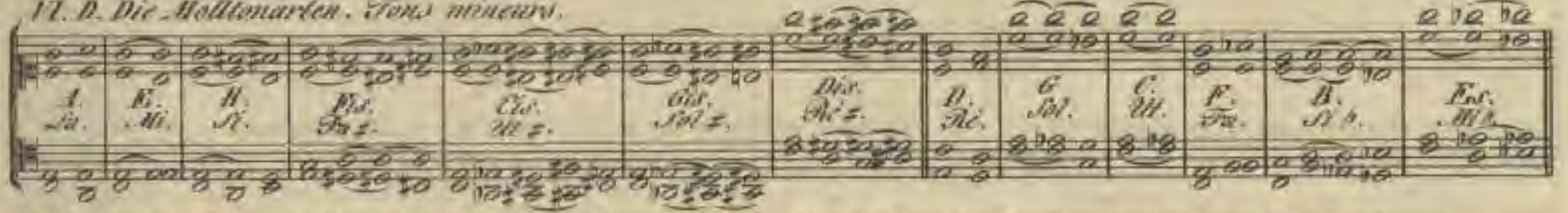
VI.B. Die Molltonarten.
– – Tons mineurs.



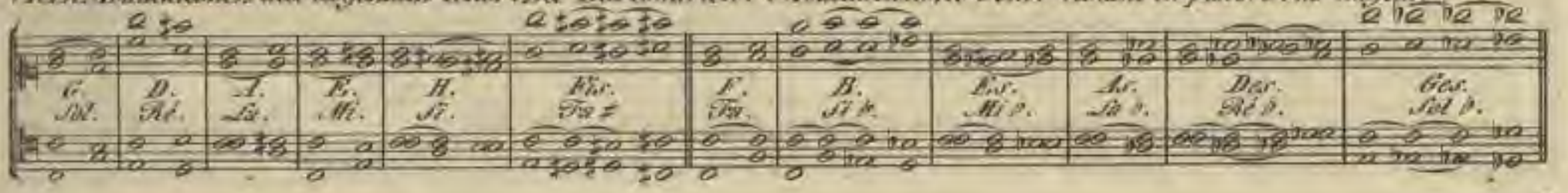
VI.C. Modulationen mit liegendem Alt. Die Durtonarten.
– – . Modulations, le Contralto restant en place. Tons majeurs.



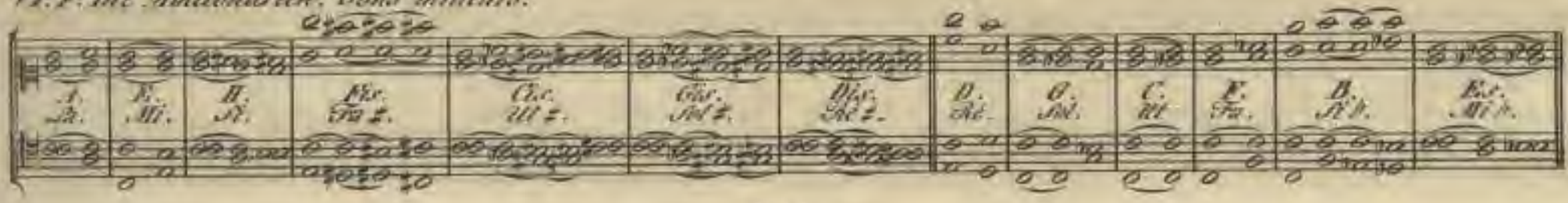
VI.D. Die Molltonarten. Tons mineurs.



VI.E. Modulationen mit liegendem Tenor. Die Durtonarten. Modulations, le Tenor restant en place. Tons majeurs.



VI.F. Die Molltonarten. Tons mineurs.



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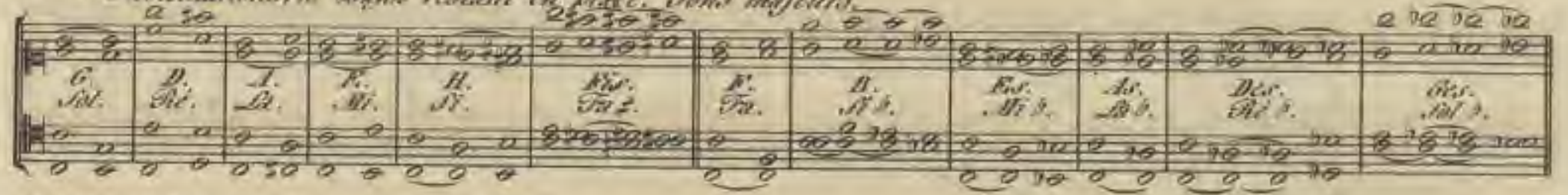
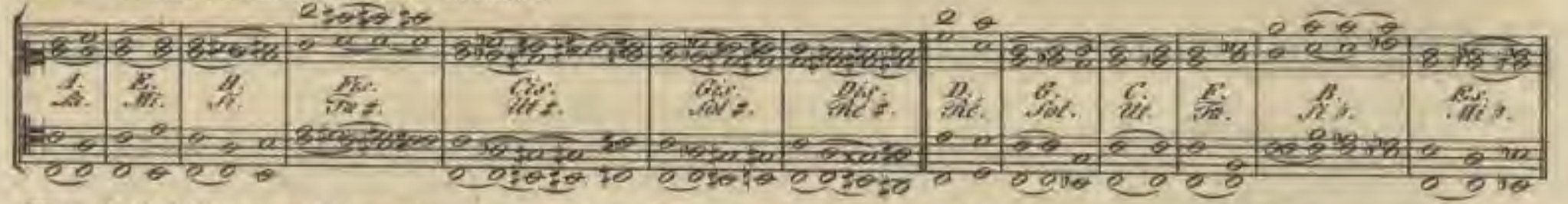
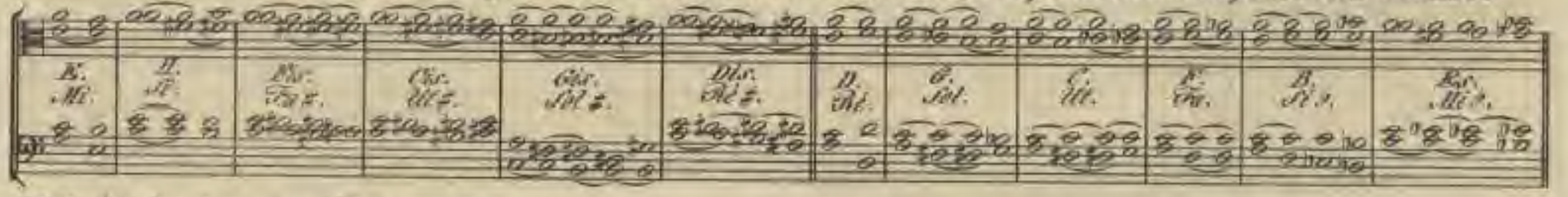
VI. G. Modulationen mit liegendem Baß. Die Quartenarten.
— — Modulations, la Basse restant en place. Tons majeurs.



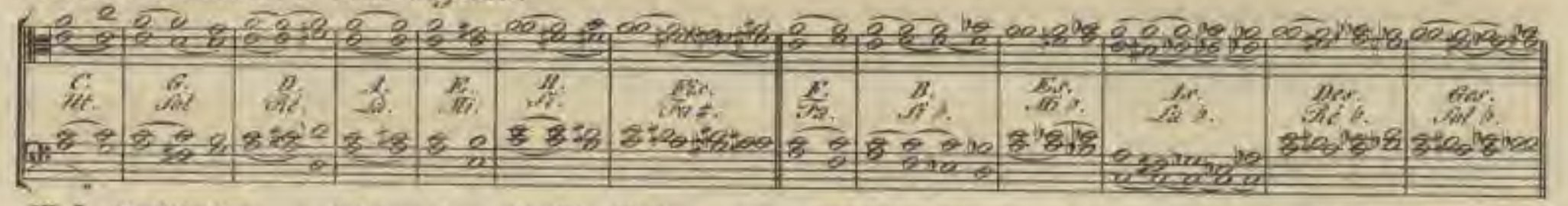
VI. H. Die Molltonarten. Tons mineurs.



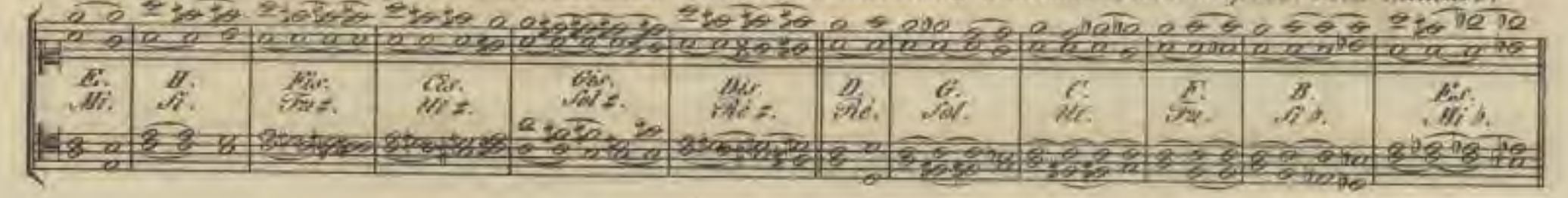
VI. J. Modulationen mit liegendem Sopran. Die Molltonarten. Modulations, le Soprano restant en place. Tons mineurs.



VI. K. Die Quartenarten. Tons majeurs.



VI. L. Modulationen mit liegendem Alt. Die Molltonarten. Modulations, le Contralto restant en place. Tons mineurs.



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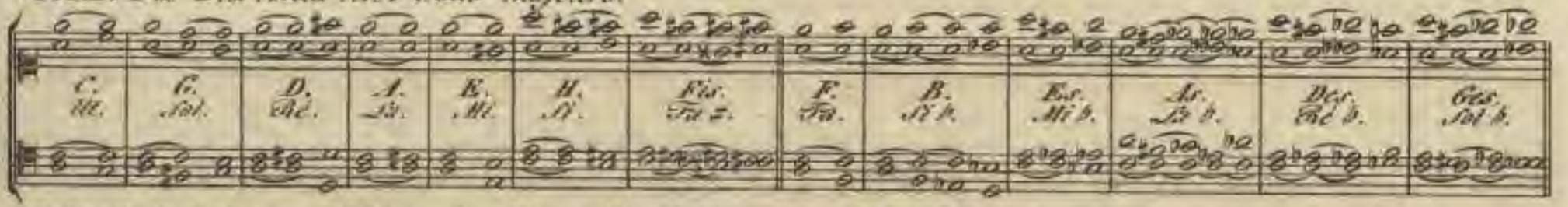
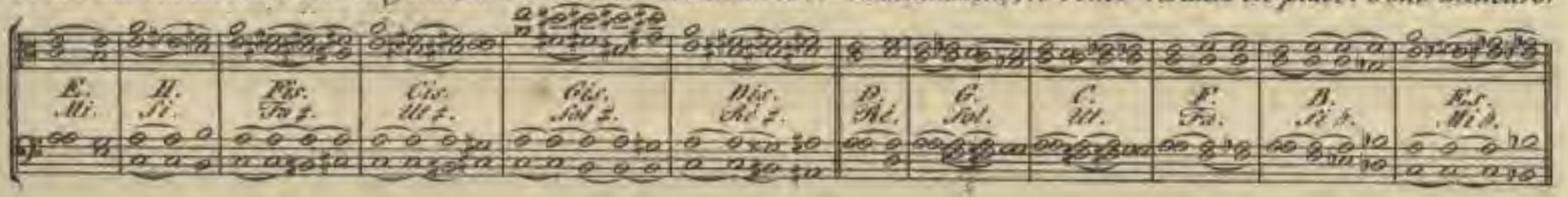
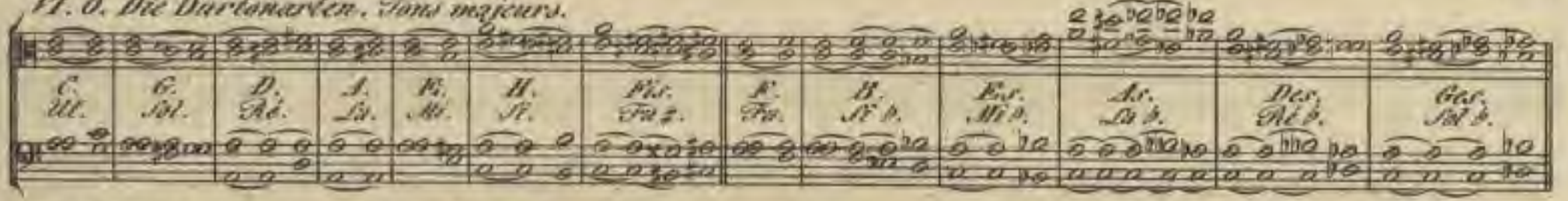
VI. M. Die Durtonarten. Tons majeurs.



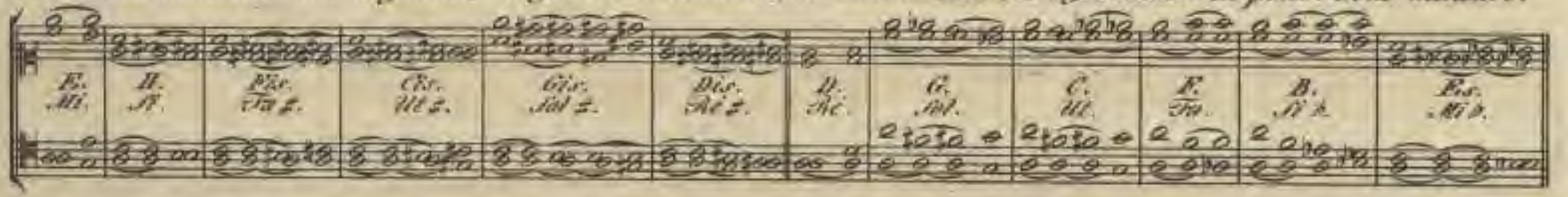
VI. N. Modulationen mit liegendem Tenor. Die Molltonarten. – Modulations, le Tenor restant en place. Tons mineurs.



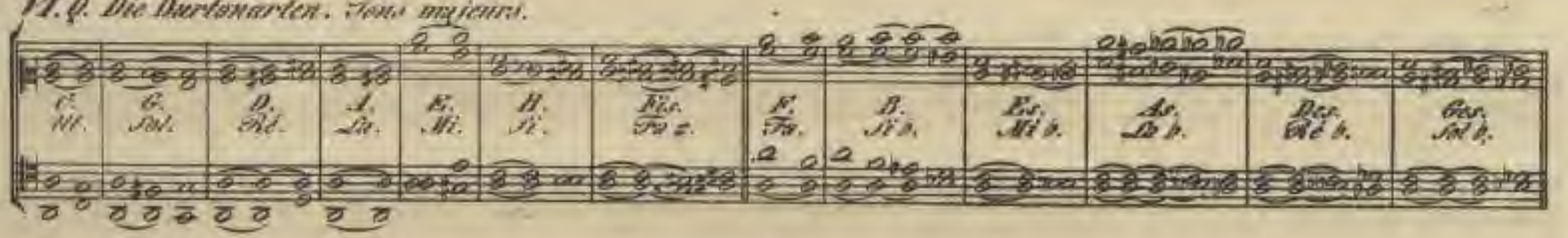
VI. O. Die Durtonarten. Tons majeurs.



VI. P. Modulationen mit liegendem Baß. Die Molltonarten. – Modulations, la basse restant en place. Tons mineurs.



VI. Q. Die Durtonarten. Tons majeurs.



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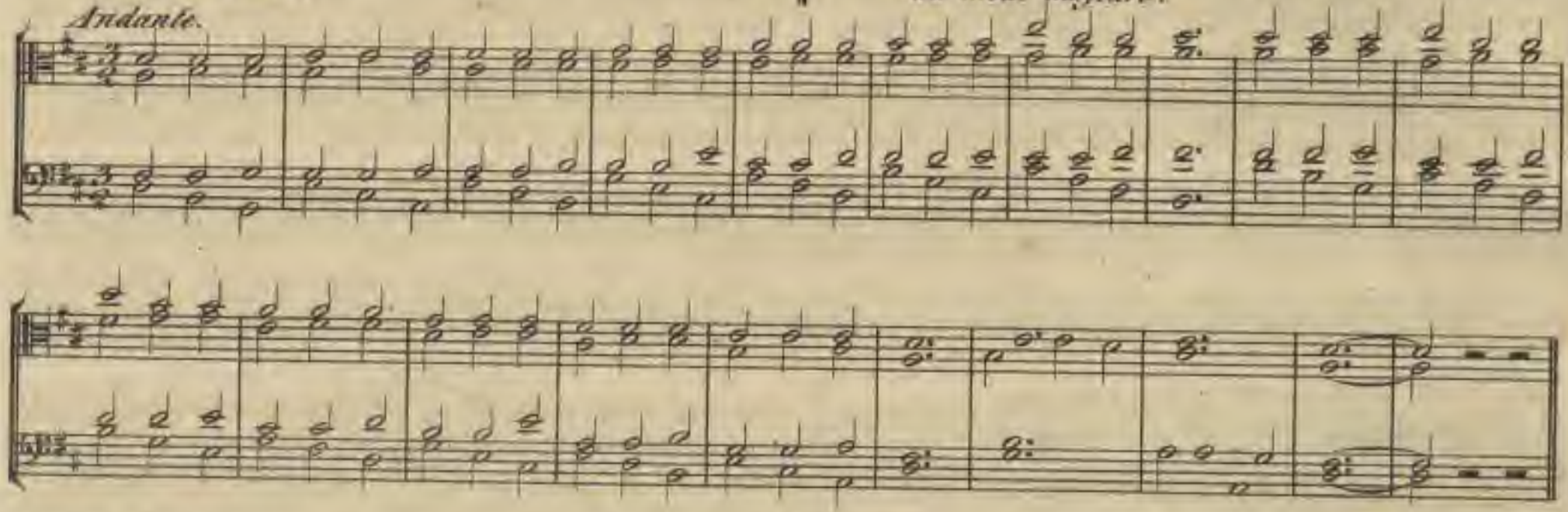
VII. Die leitereignen Dreiklänge und Septimenakkorde der Dur und Molltonleiter.

VII. A. Die 3 leitereignen Dreiklänge jedes Tons der Durtonleiter.

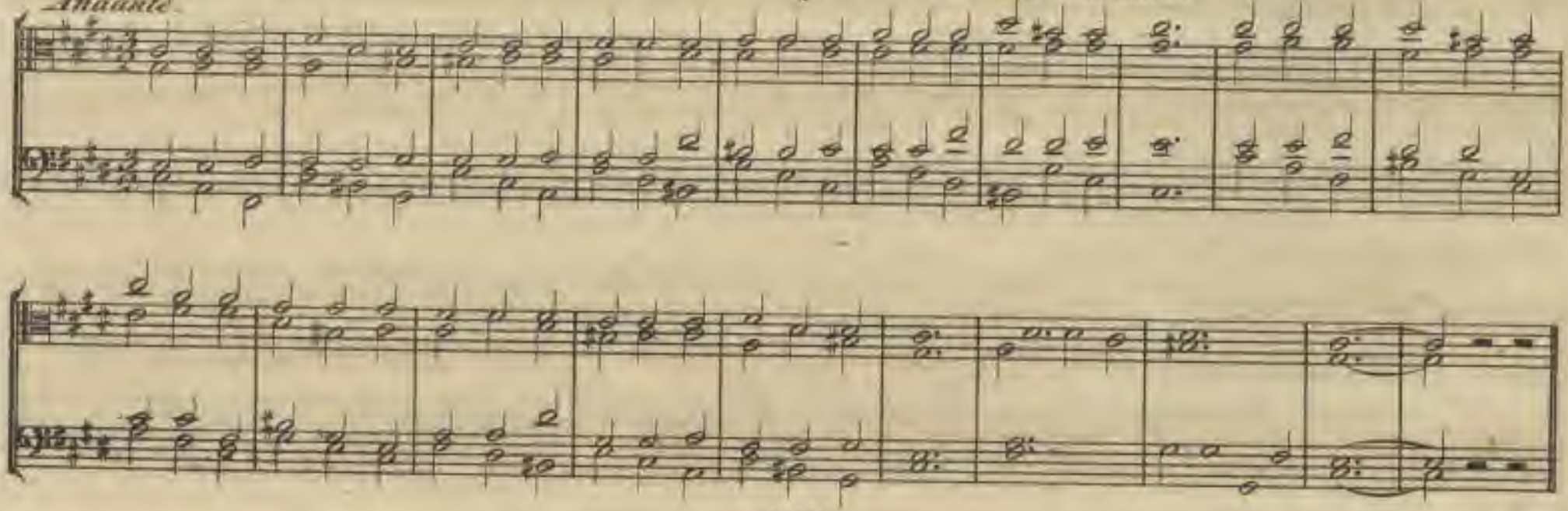
VII. Accords de 3 et de 4 sons propres à chaque mode.

VII. A. Les 3 accords de 3 sons propres à chaque ton de mode majeurs.



VII. B. Die 3 leitereignen Dreiklänge jedes Tons der Molltonleiter.

VII. B. Les 3 accords de 3 sons propres à chacun des tons mineurs.



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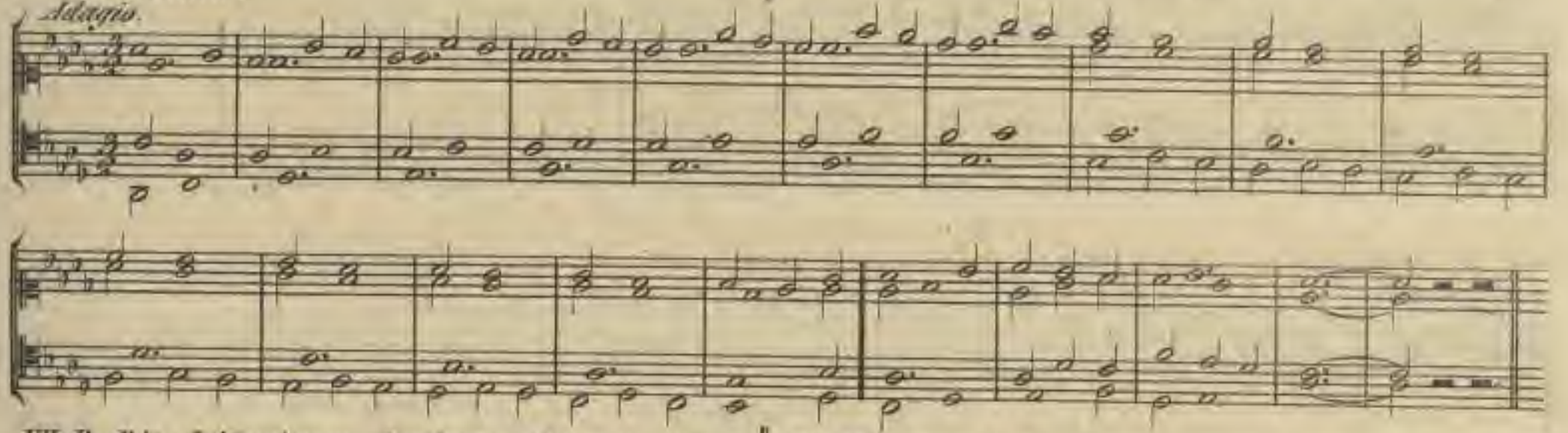
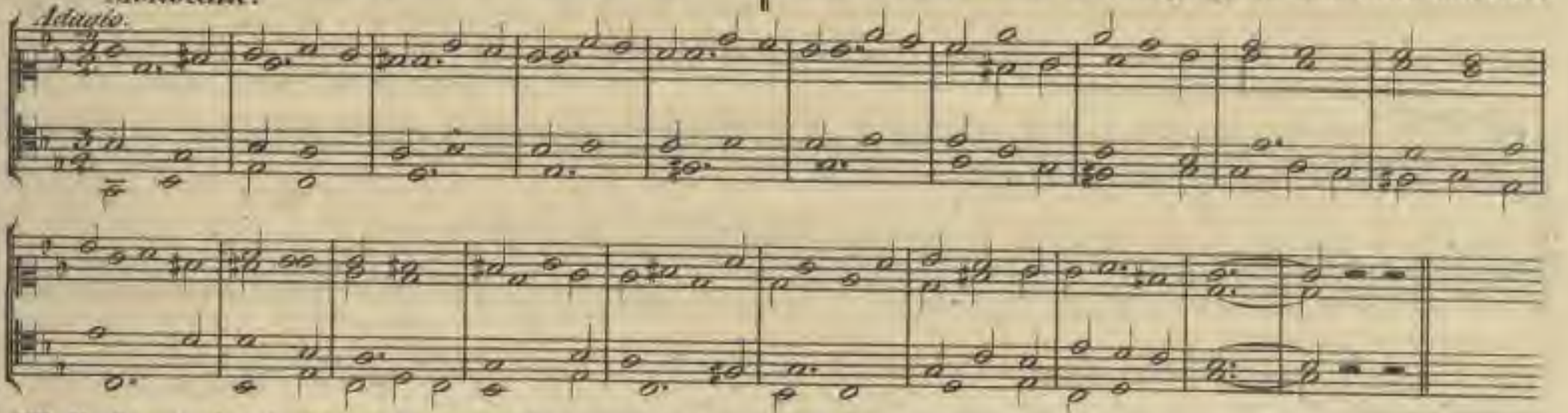
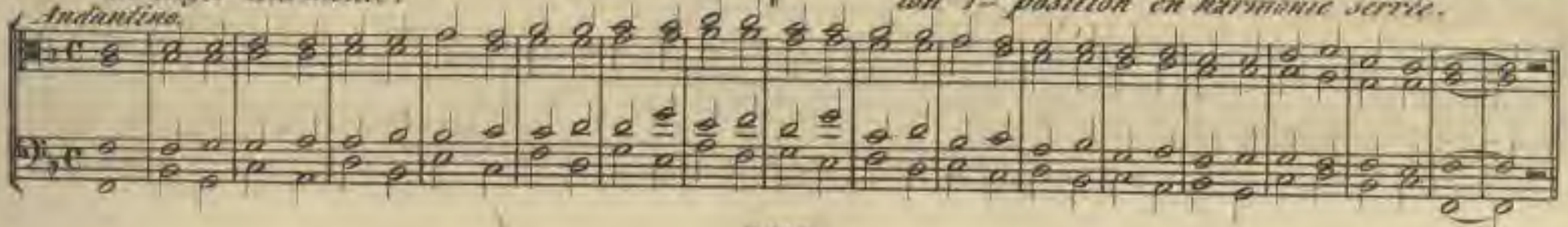
VII. C. Die leitereignen Septimen Akkorde der Durscala. | VII. C. Accords de 4 sons propres aux tons maj.



VII. D. Die leitereignen Septimen Akkorde der Mollscala. | VII. D. Accords de 4 sons propres aux tons mineurs.



VII. E. Durscala. Leitereigne Dreiklänge erster Lage in enger Harmonie. | VII. E. Mode Majeurs. Accords de 3 sons propres au ton 1re position en harmonie serrée.



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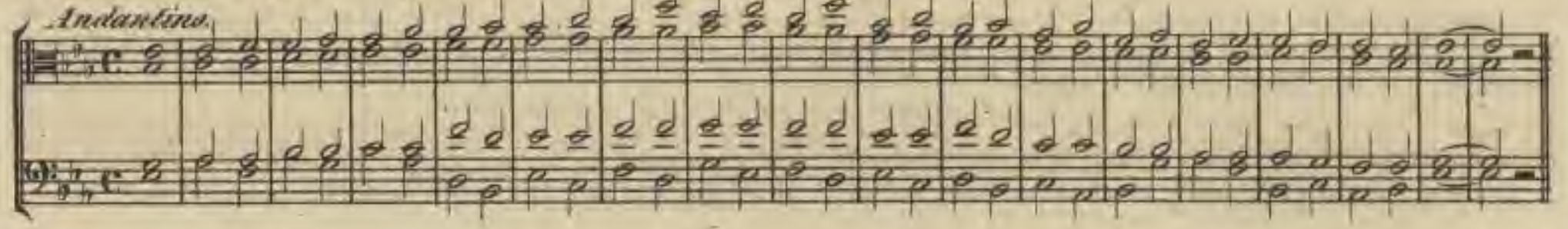
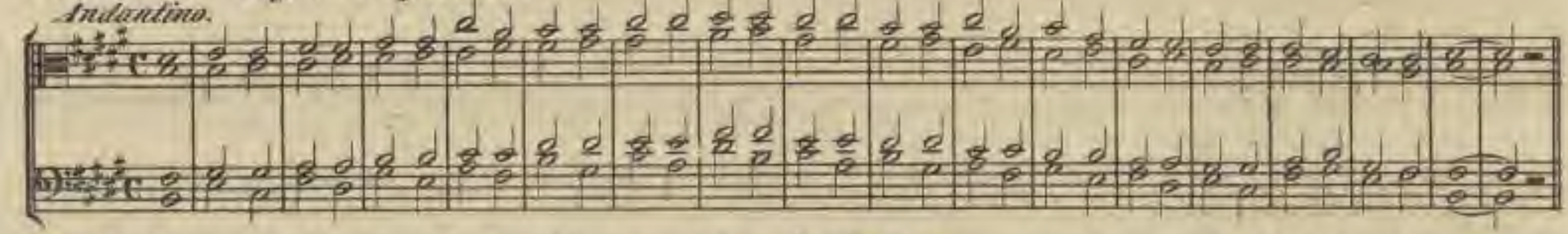
VII. F. Zweite Lage. – 2e position.

Andantino.



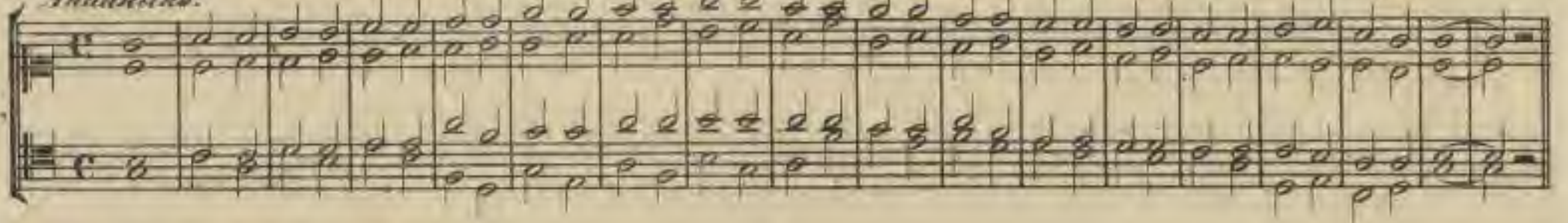
VII. G. Dritte Lage. – 3e position.

Andantino.



VII. H. Durscala. Leitereigne Dreiklänge erster Lage in weiter Harmonie.

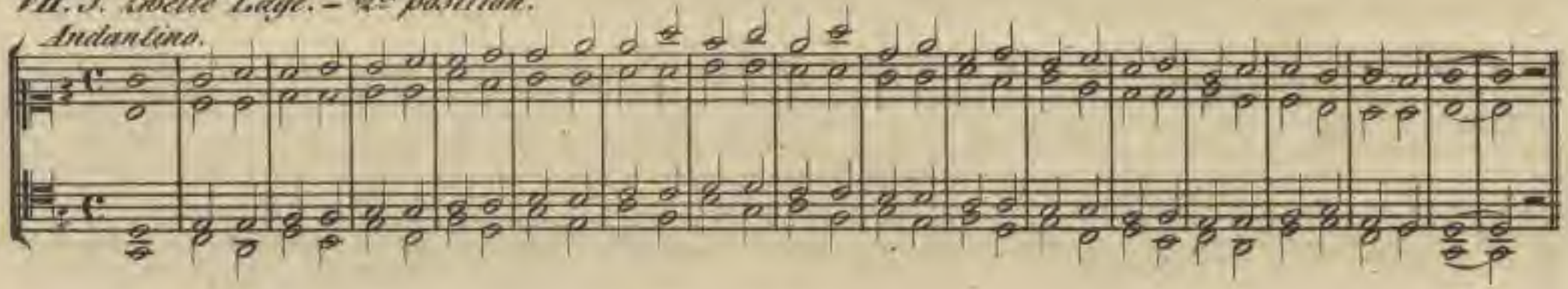
Andantino.



VII. H. Ton majeur accords de 3 sons propres au ton. 1re positions en harmonie large.

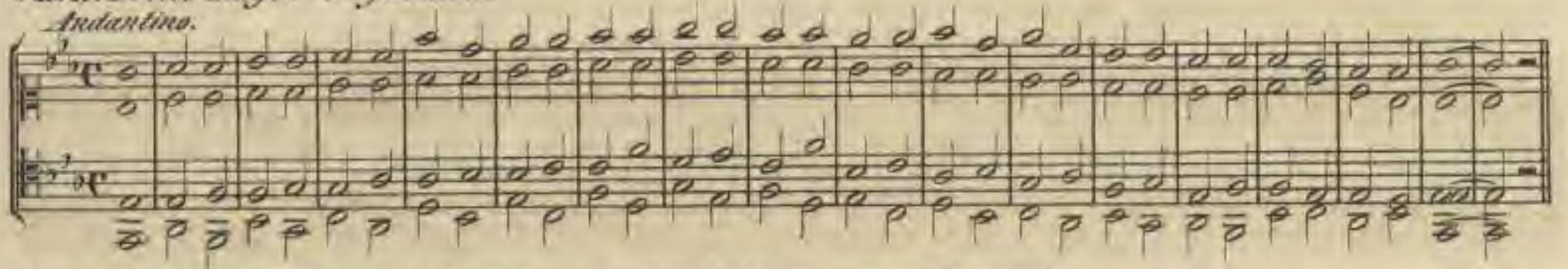
VII. J. Zweite Lage. – 2e position.

Andantino.



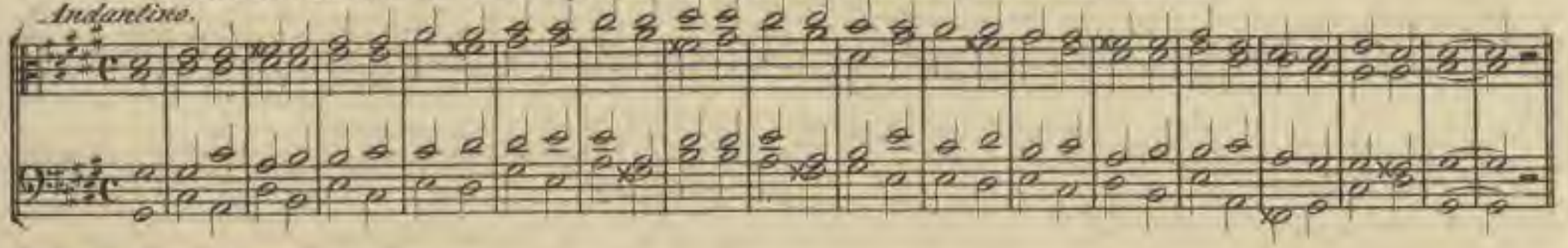
VII. K. Dritte Lage. – 3e position.

Andantino.



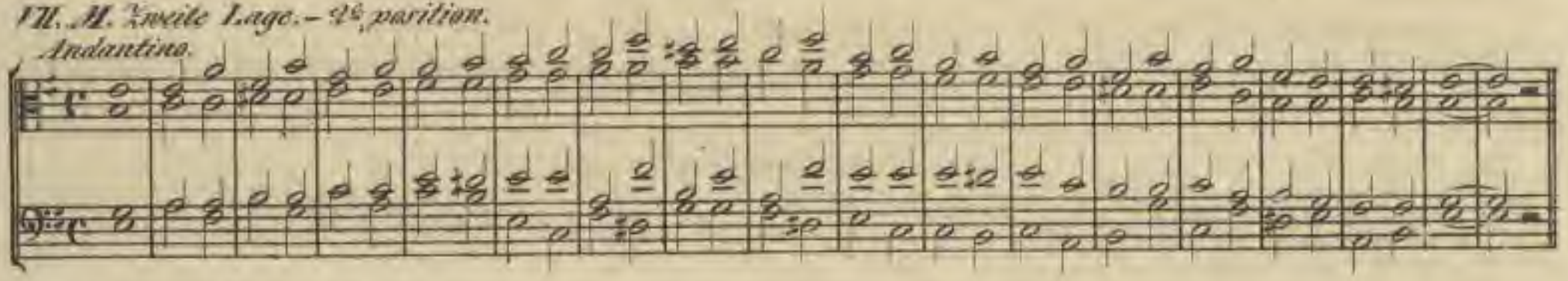
VII. L. Mollscala. Leitereigne Dreiklänge erster Lage in enger Harmonie.
– – Ton mineur. Accord de 3 sons propre au ton. 1re Position harmonie serrée.

Andantino.



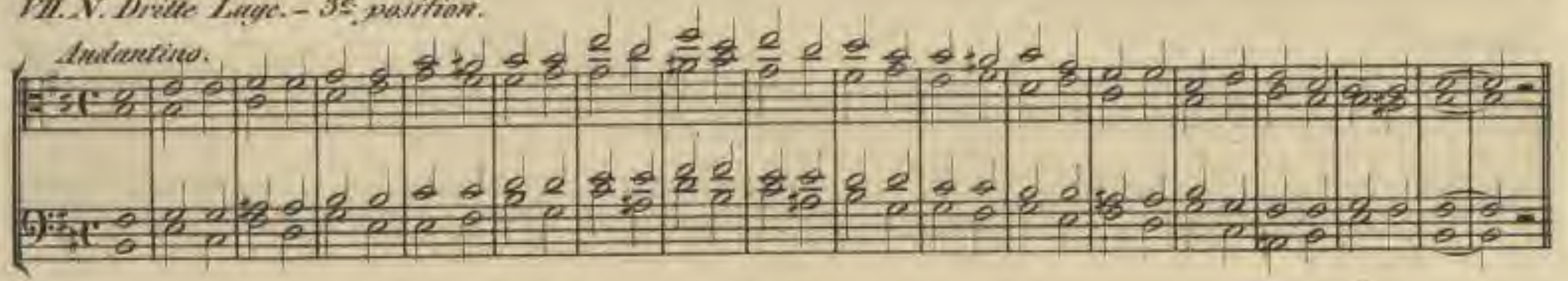
VII. M. Zweite Lage. – 2e position.

Andantino.



VII. N. Dritte Lage. – 3e position.

Andantino.



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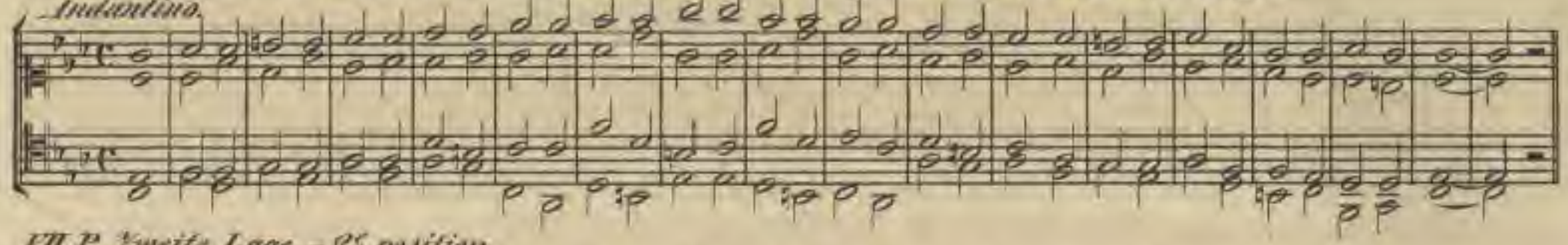
A.

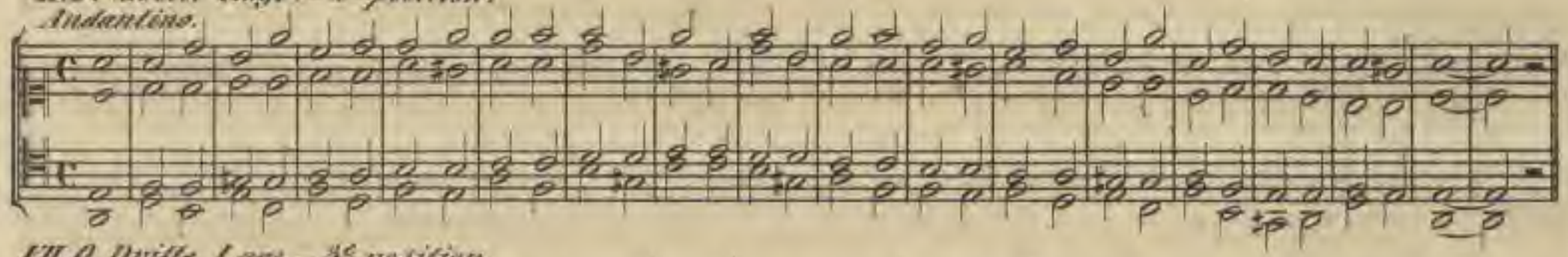
VII. O. Mollscala. Leitereigne Dreiklänge erster Lage in weiter Harmonie.
— — Ton min. Accords de 3 sons propres au ton 1re position en harmonie large.

Andantino.



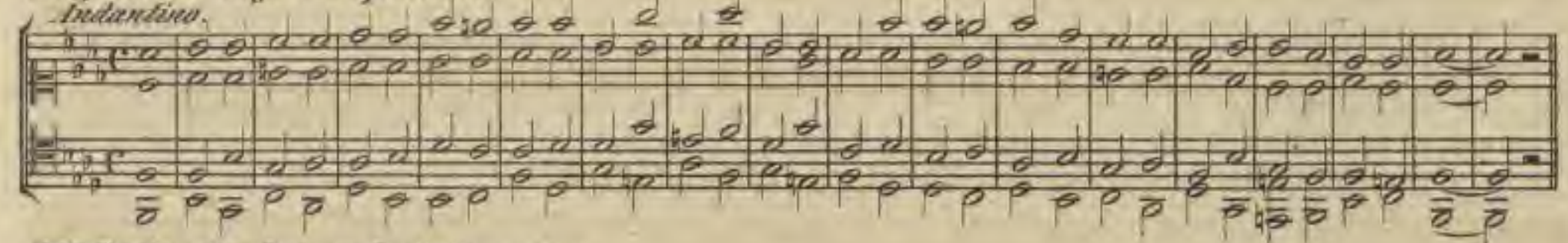
VII. P. Zweite Lage. – 2e position.

Andantino.



VII. Q. Dritte Lage. – 3e position.

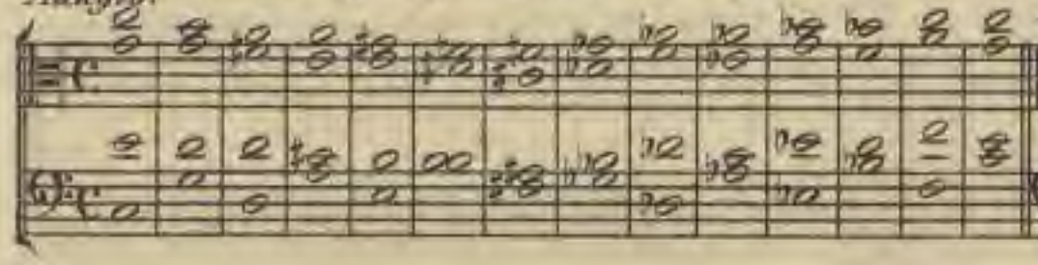
Andantino.



VIII. Kreise der Dur und Molltonarten.
— Cercle des tons majeurs et mineurs.

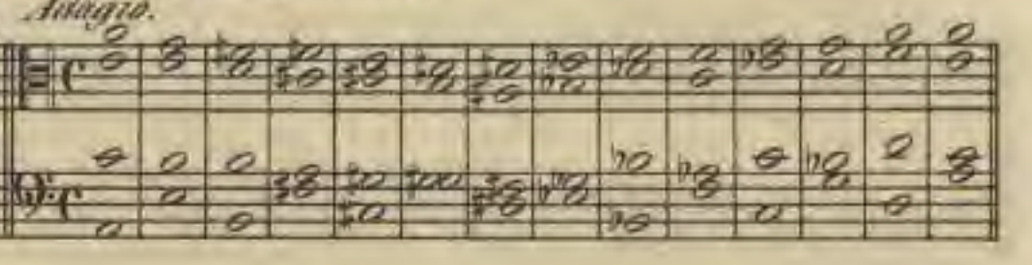
VIII. A. Quinten-zirkel steigend, die Durtonarten.
— — Montans par quintes. Tons majeurs.

Adagio.



VIII. B. Die Molltonarten.
— — Tons mineurs.

Adagio.



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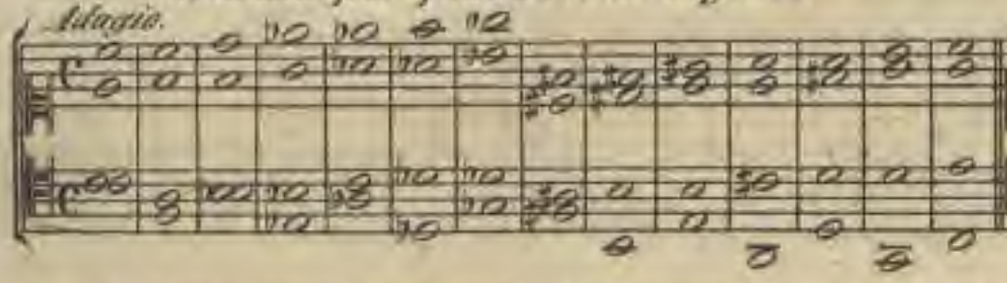
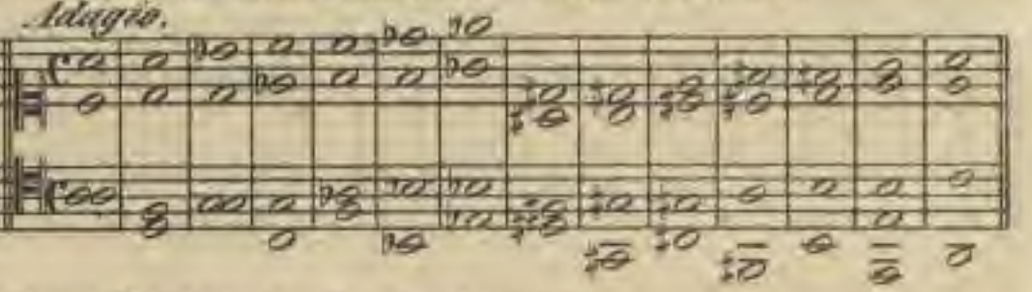
VIII. C. Quinten-zirkel absteigend, die Durtonarten.
– – Descendant par quintes. Tons majeurs.

Adagio.



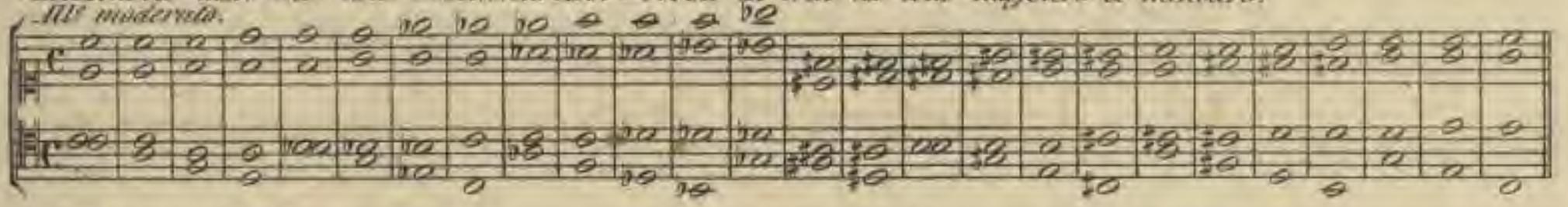
VIII. D. Die Molltonarten. – Tons mineurs.

Adagio.



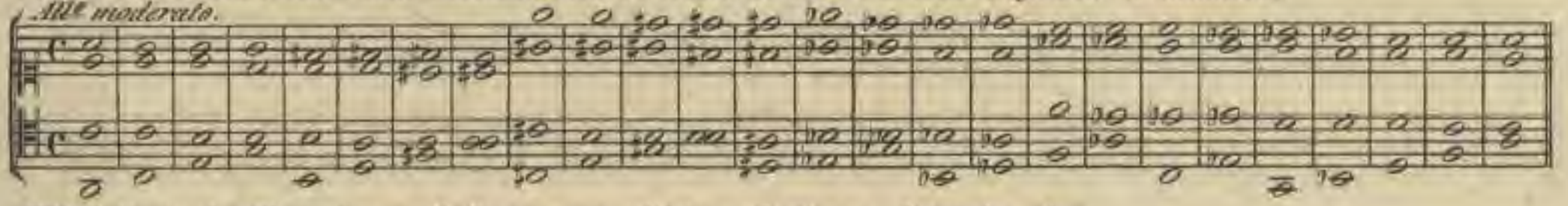
VIII. E. Kreis aller Dur und Molltonarten. – Cercle de tous les tons majeurs et mineurs.

All° moderato.



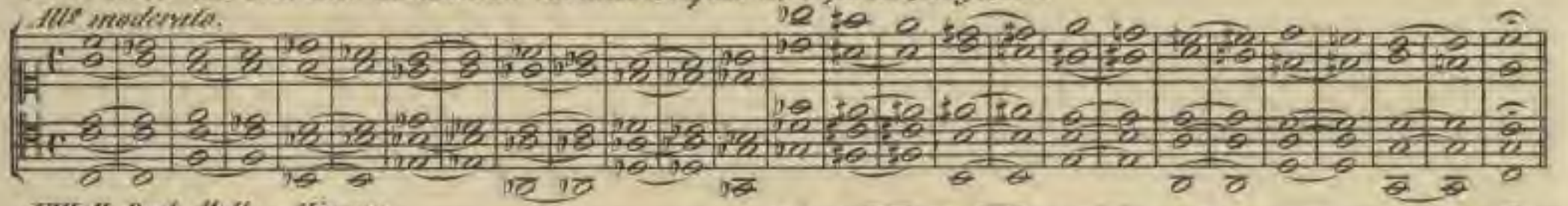
VIII. F. Kreis aller Dur und Molltonarten. – Cercle de tous les tons majeurs et mineurs.

All° moderato.



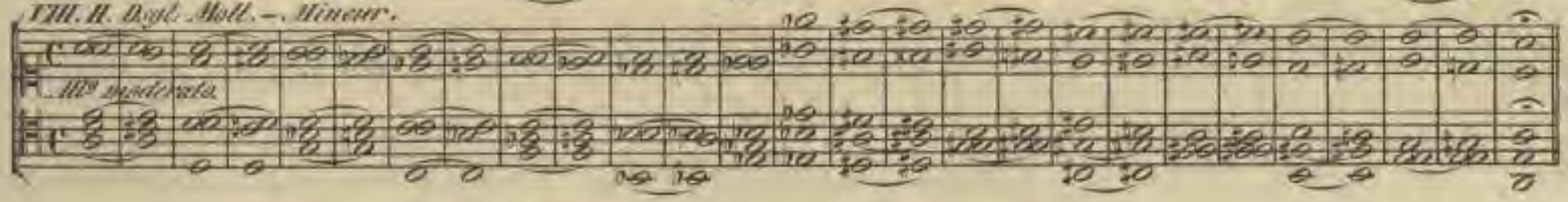
VIII. G. Kreis der Tonarten mit ihren wesentlichen Septimen Akkorden. Dur.
– – Cercle des tons avec les accords caractéristiques de Septime, majeurs.

All° moderato.



VIII. H. Dgl. Moll. – Mineur.

All° moderato.



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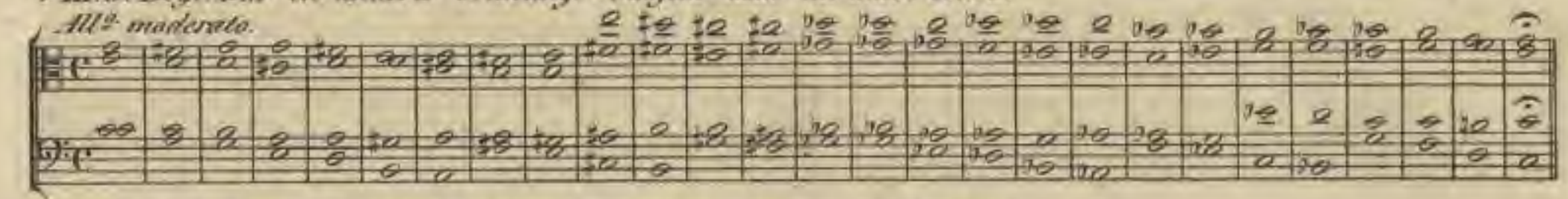
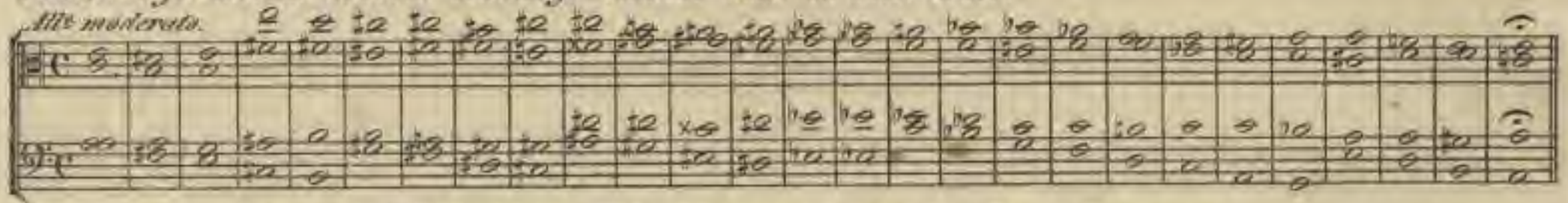
VIII. J. Dsgl. Dur in anderer Ordnung. – Majeur dans un autre ordre.

Allo moderato.



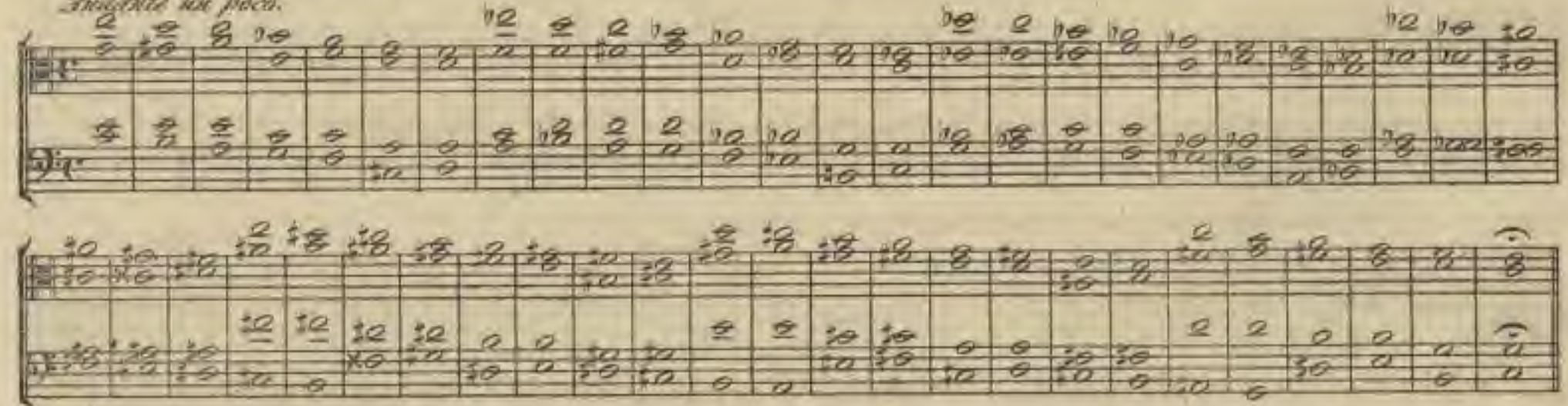
VIII. K. Dsgl. Moll in anderer Ordnung. – Mineur dans un autre ordre.

Allo moderato.



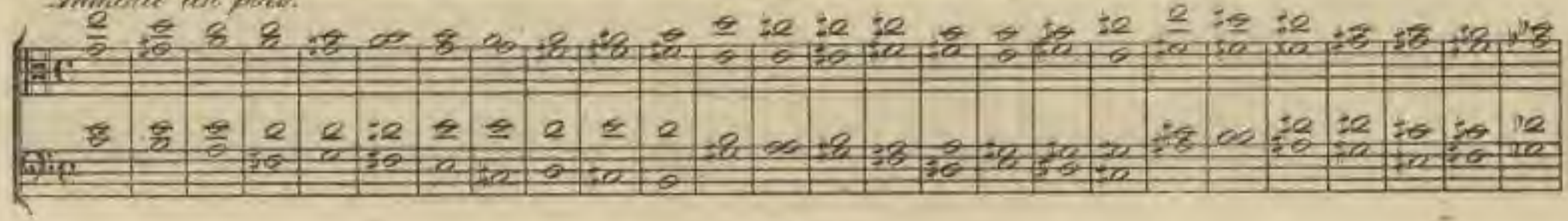
VIII. L. Kreis aller Dur und Molltonarten. – Cercle de tous les tons majeurs et mineurs.

Andante un poco.



VIII. M. Kreis aller Dur und Molltonarten. – Cercle de tous les tons majeurs et mineurs.

Andante un poco.



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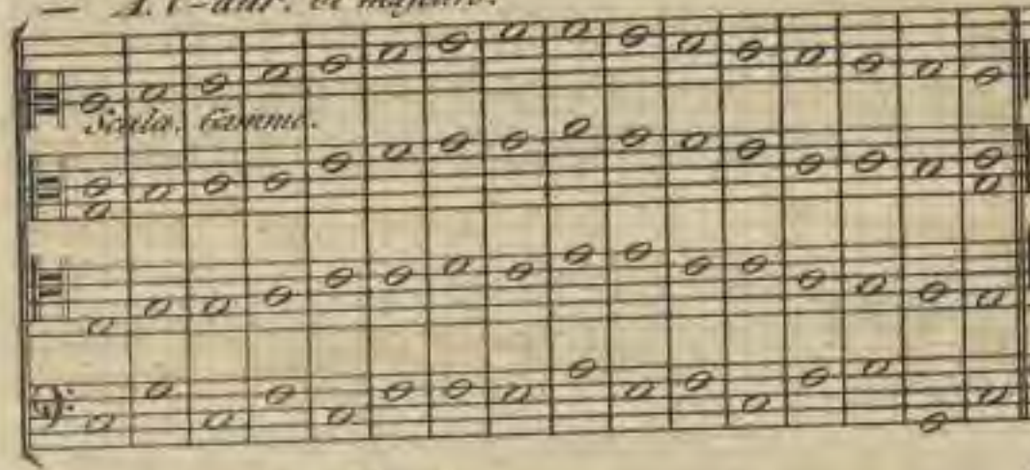
VIII. N. Kreis der Tonarten. Cercle des modes.

Adagio un poco.

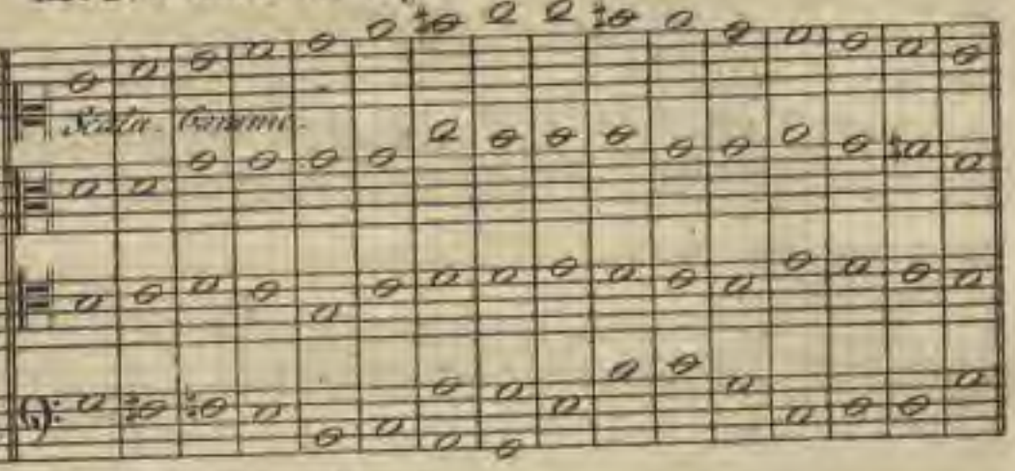
VIII. O. Kreis der Tonarten. Cercle des modes.

Adagio un poco.

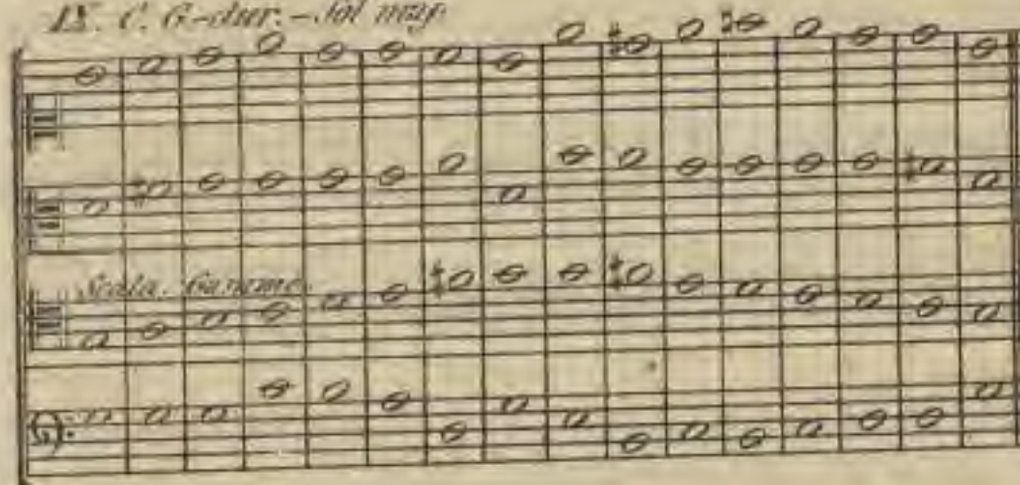
IX. Durscalen. – Gammes majeures.
— A. C-dur. Ut majeurs.



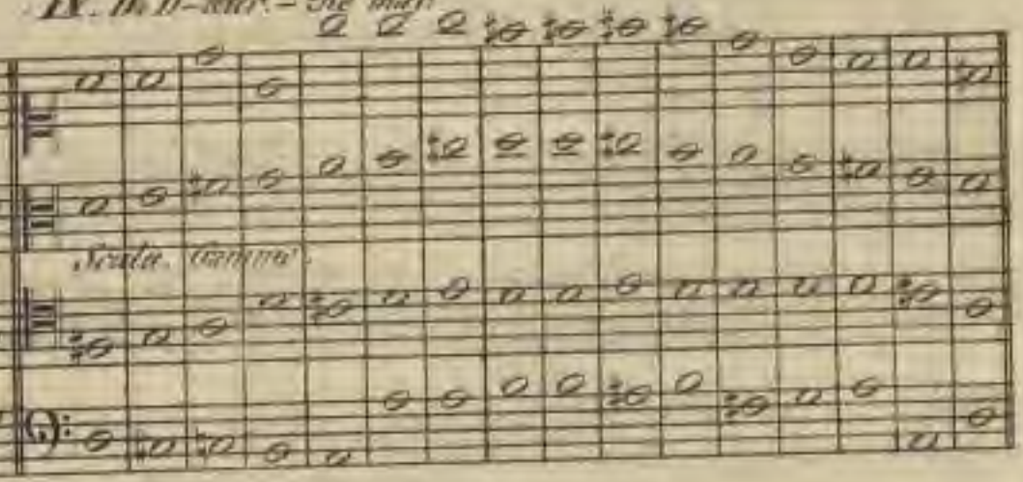
IX. B. G-dur. – Sol maj.



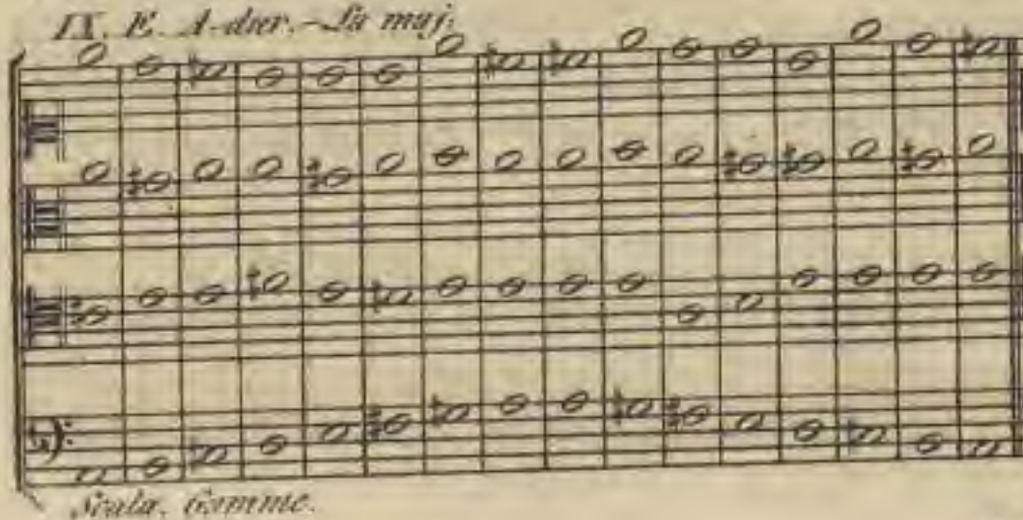
IX. C. G-dur. – Sol maj.



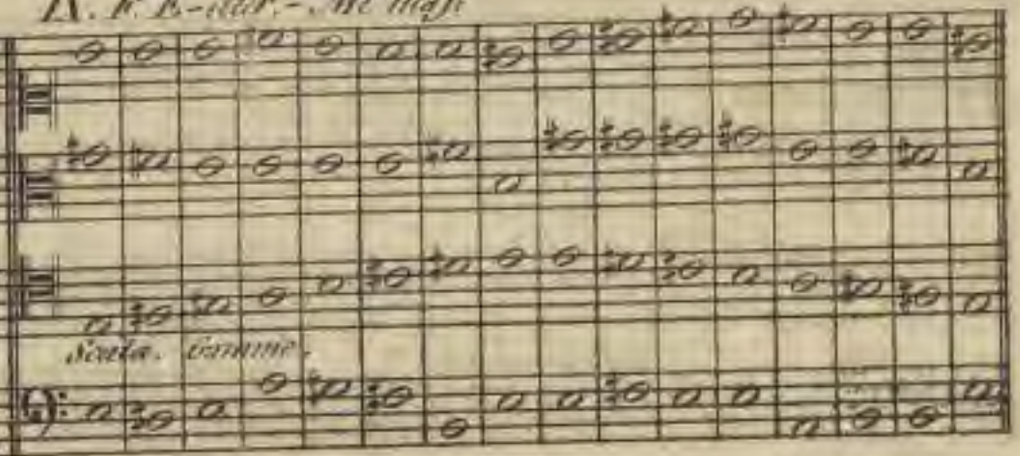
IX. D. D-dur. – Ré maj.



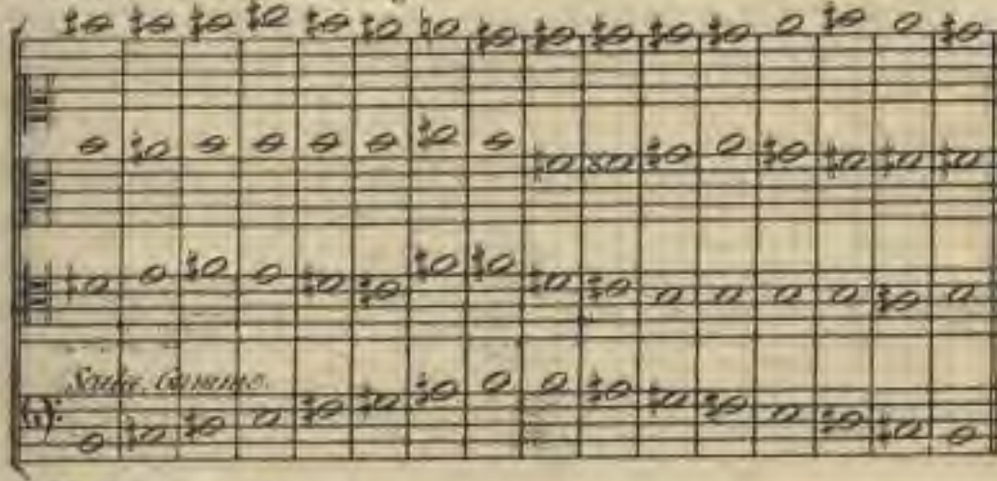
IX. E. A-dur. – La maj.



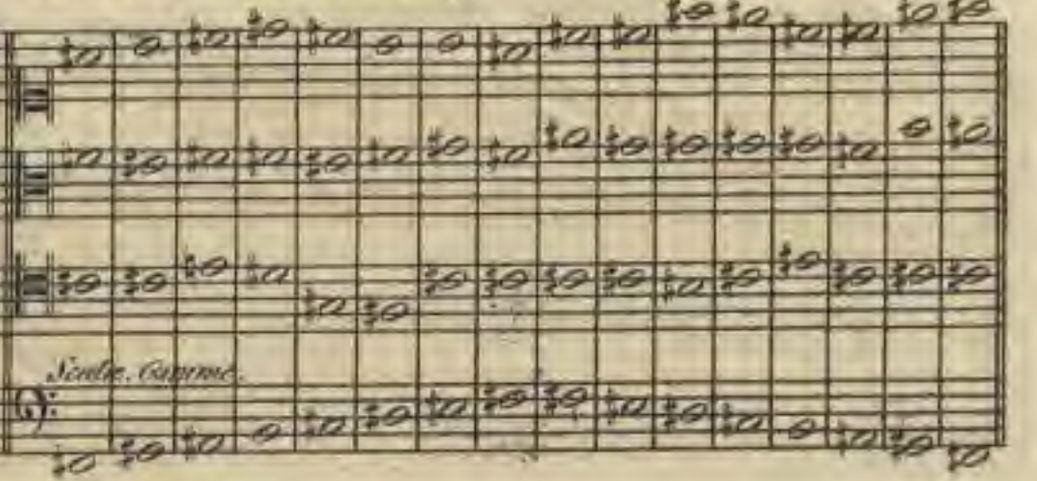
IX. F. E-dur. – Mi maj.



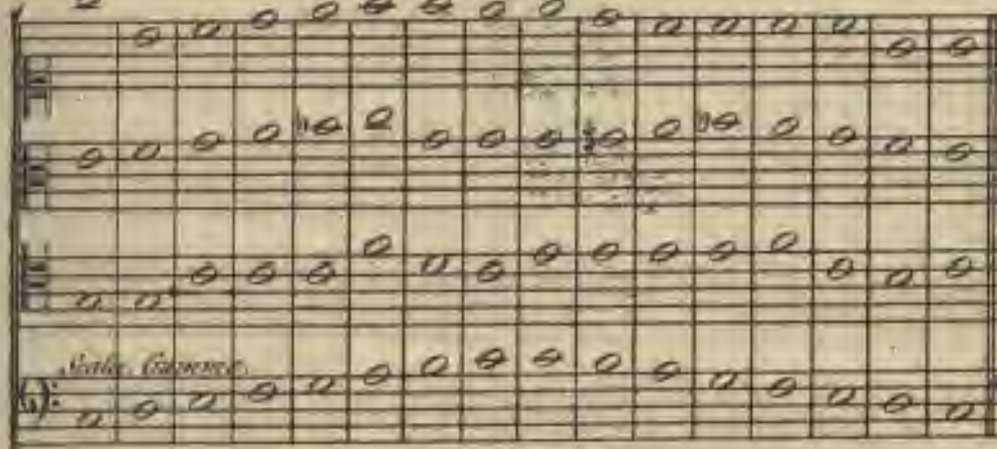
IX. G. H-dur. - Si maj.



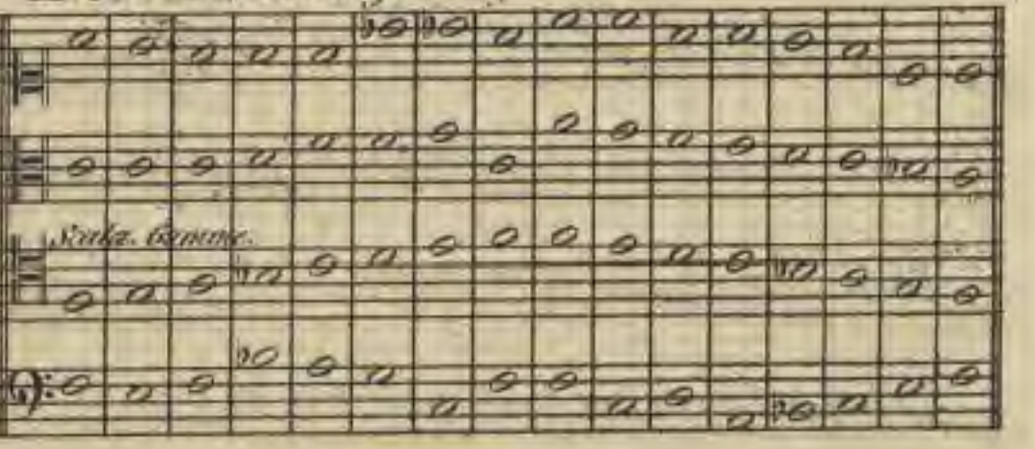
IX. H. Fis-dur. - Fa ♯ maj.



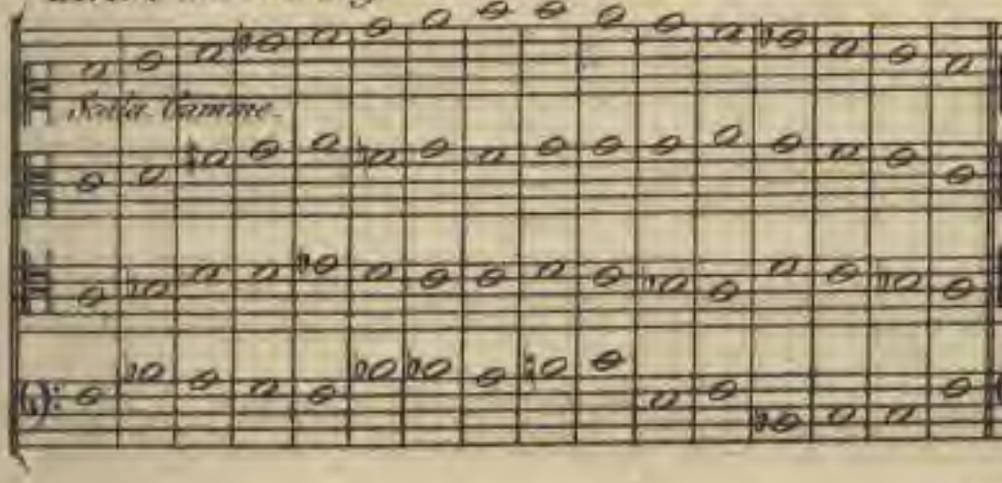
IX. J. C-dur. C maj.



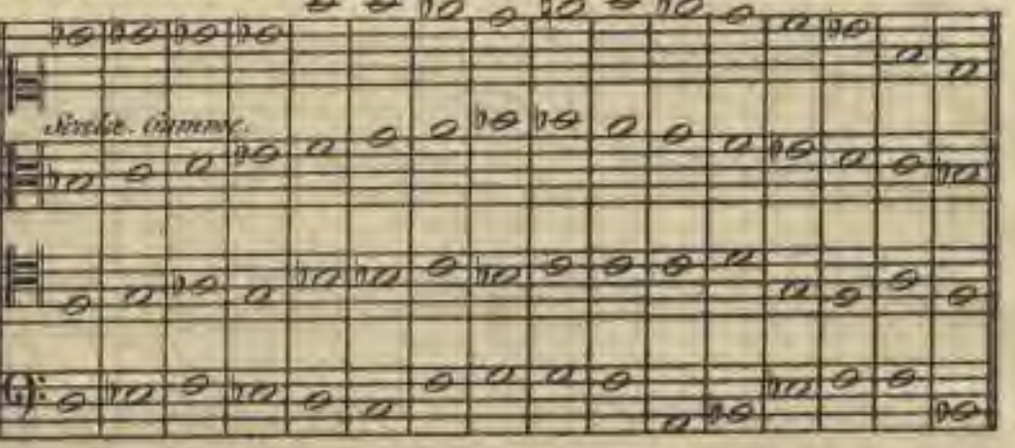
IX. K. F-dur. Fa maj.



IX. L. F-dur. Fa maj.



IX. M. B-dur. Si ♭ maj.



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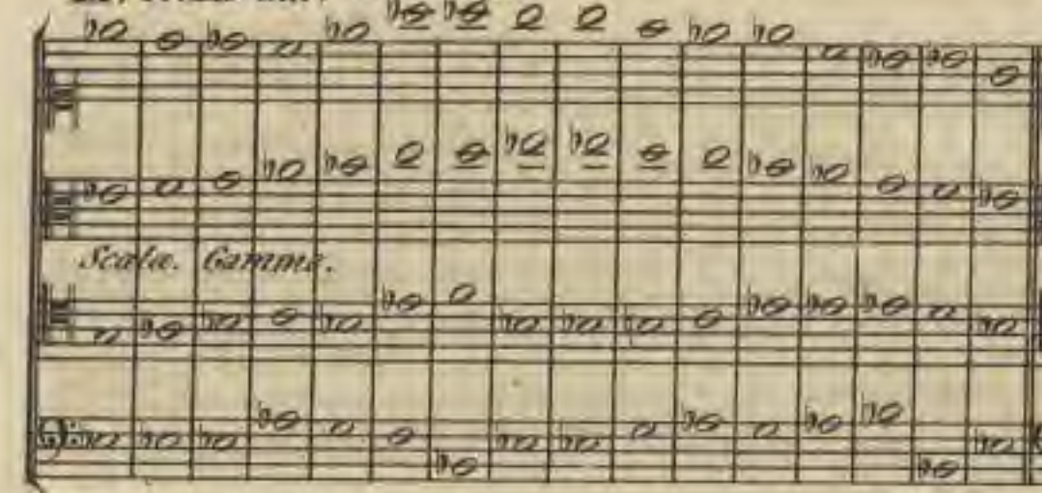
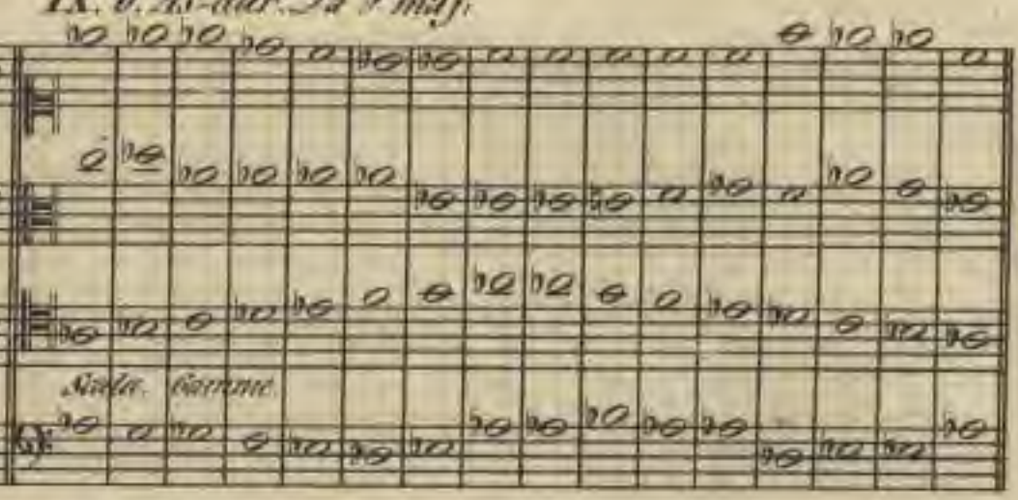
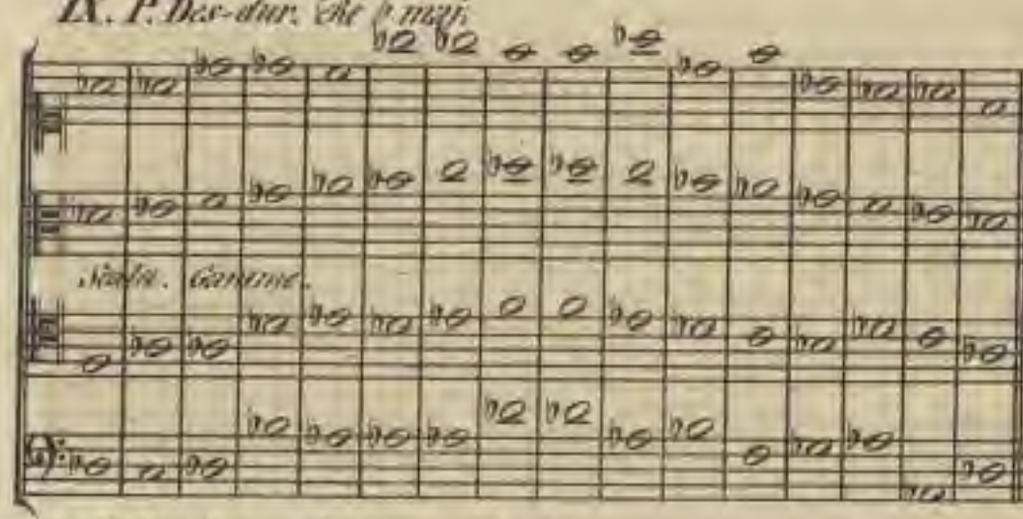
IX. N. Es-dur. Mi ♭ maj.



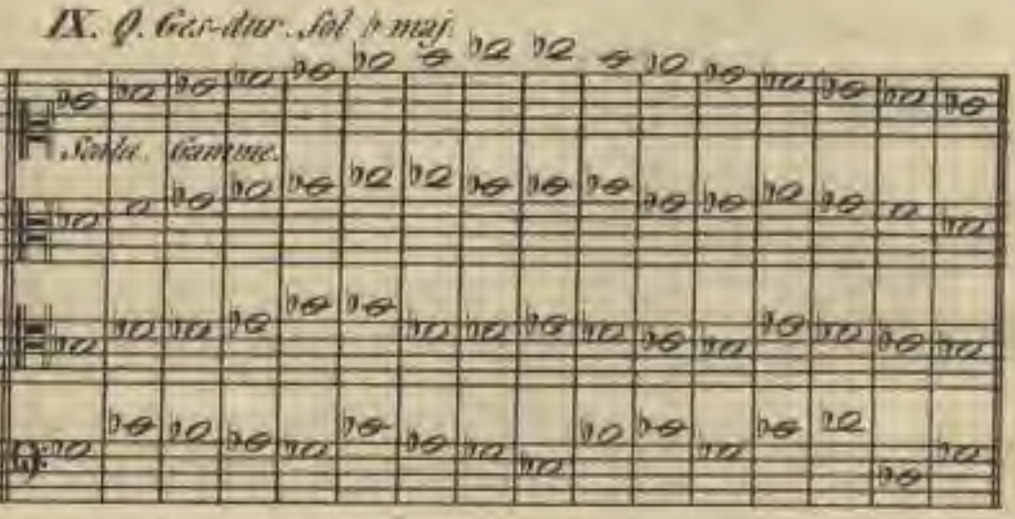
IX. O. As-dur. La ♭ maj.



IX. P. Des-dur. Ré ♭ maj.

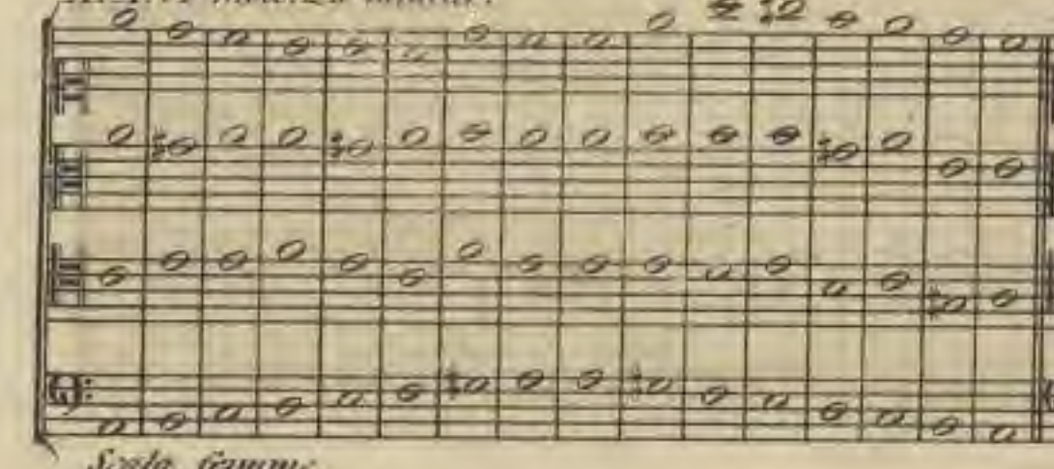


IX. Q. Ges-dur. Sol ♭ maj.

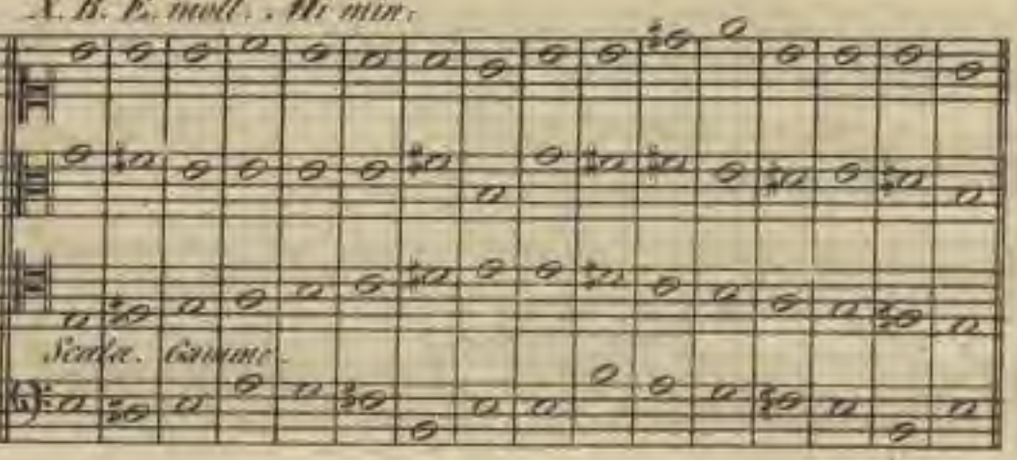


X. Mollscalen. – Gammes mineures.

X. A. A-moll. La mineur.



X. B. E. moll. Mi min.



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X.C. H-moll. Si min.

Scala. Gamme.

X.D. Fis-moll. Fa ♯ min.

Scala. Gamme.

X.E. A-moll. Gryśe 6 und 7 auf. Klaine 7 und 6 ab.
– – La min. Sixte maj. et 7e en montant. 7e min. et 6te en descendant.

Scala. Gamme.

X.F. D-moll. Wie X.E. Ré min. Gamme X.E.

Scala. Gamme.

X.G. G-moll. wie X.E. Sol min. comme X.E.

Scala. Gamme.

X.H. C-moll. wie X.E. Ut min. comme X.E.

Scala. Gamme.

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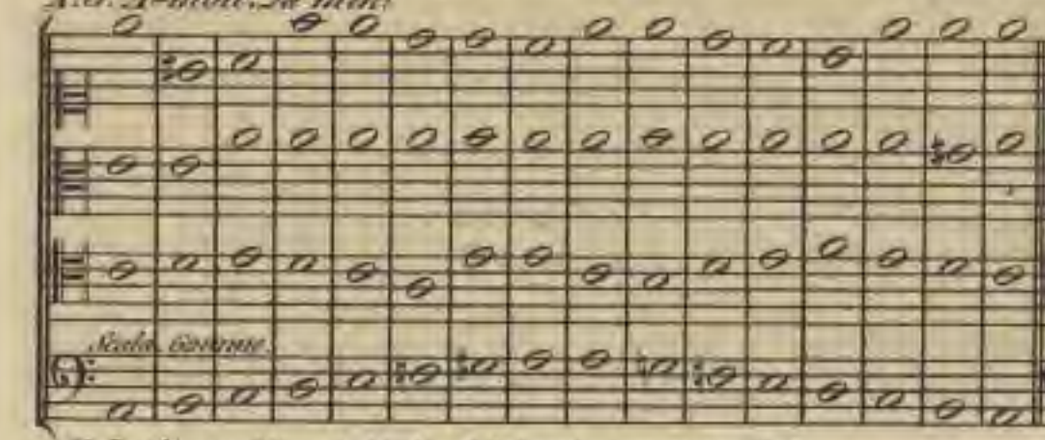
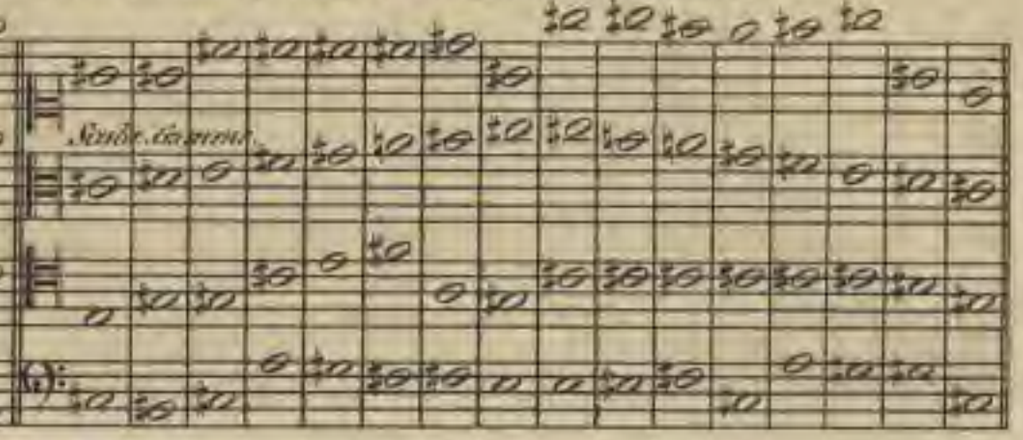
Kleine 6 und grosse 7 auf, kleine 7 und 6 ab.
6te mineure et 7te maj. en montant, 7te min. et 6te en descendant.

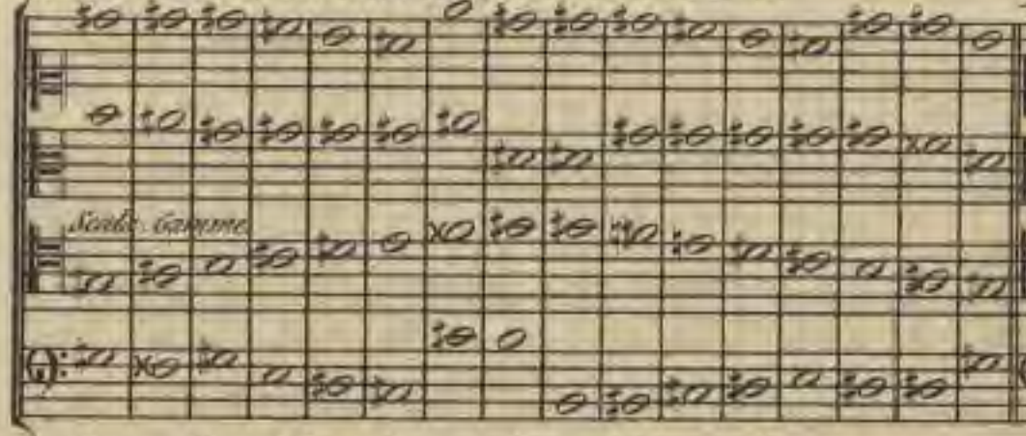
X.J. A-moll. La min.



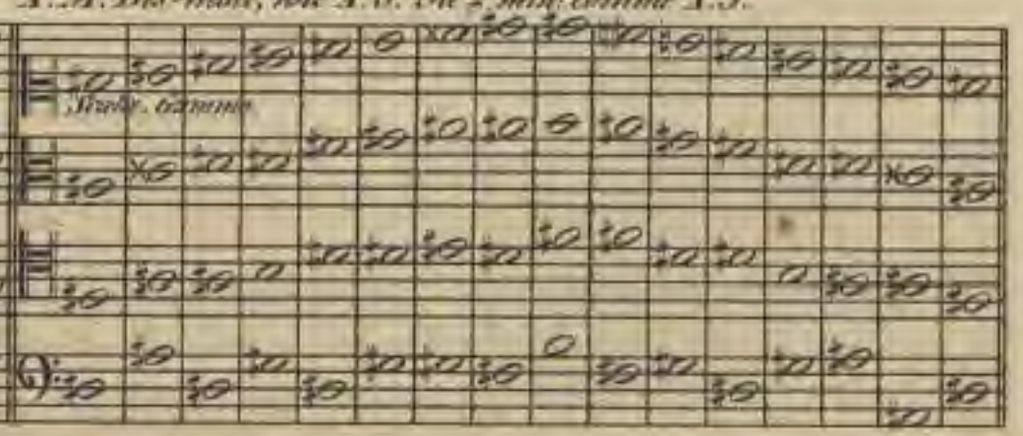
X.K. Cis-moll, wie X.J. Ut♯ min. comme X.J.



X.L. Cis-moll, wie X.J. Sol♯ min. comme X.J.

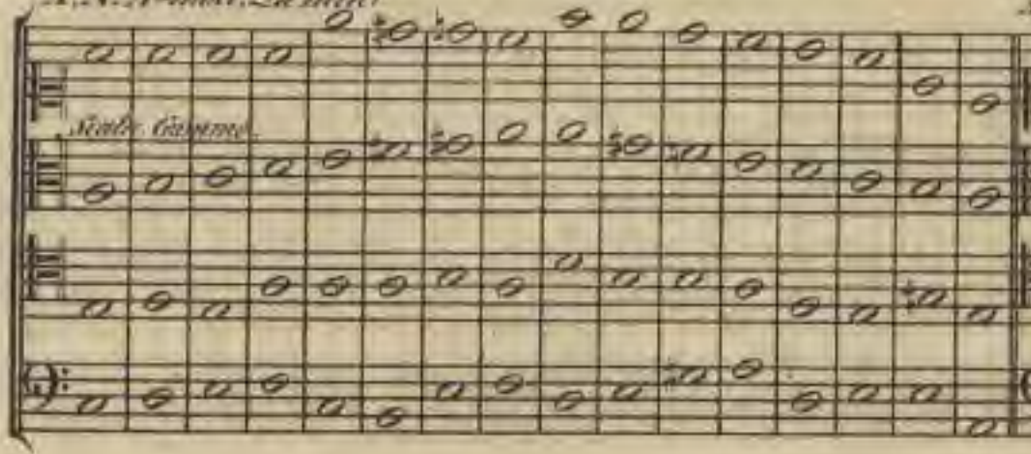


X.M. Dis-moll, wie X.J. Ré♯ min. comme X.J.

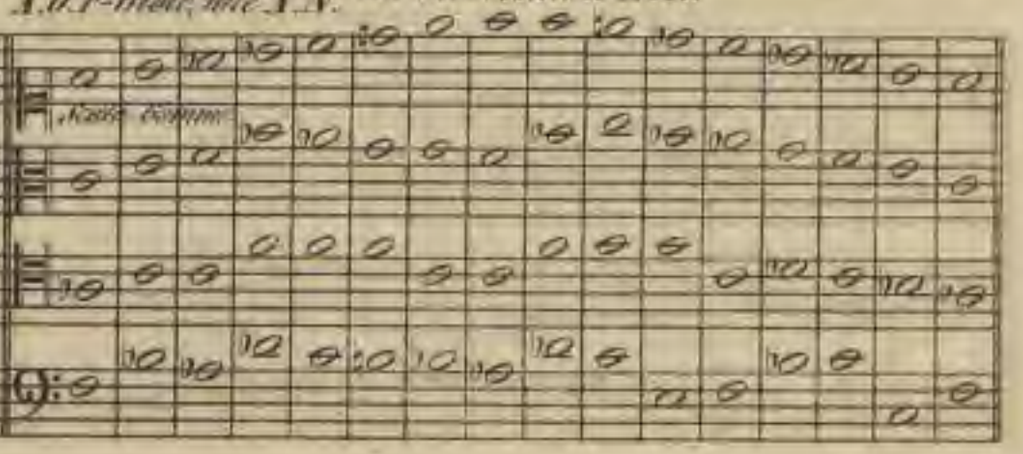


Grosse 6 und 7 auf, grosse 7 und kleine 6 ab.
Grande sixte et grande 7te en montant, grande 7te et petite 6te en descendant.

X.N. A-moll. La min.



X.O. F-moll, wie X.N. Fa min. comme X.N.



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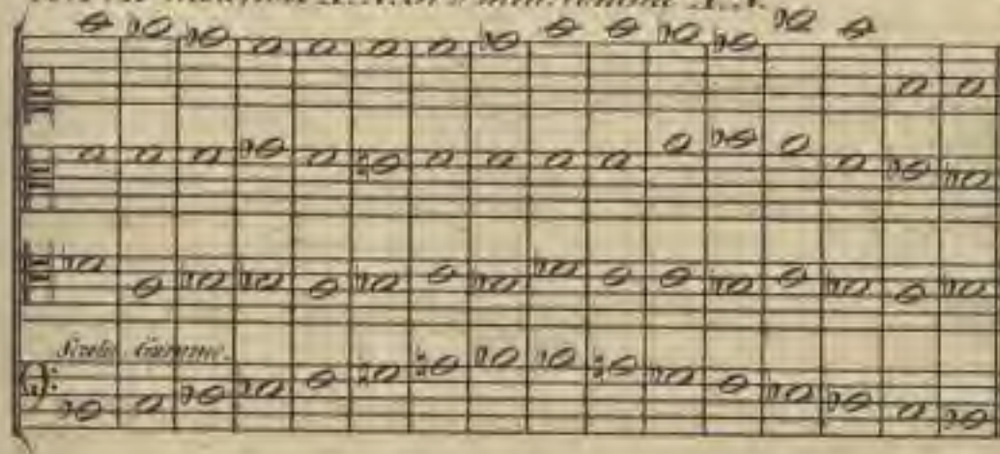
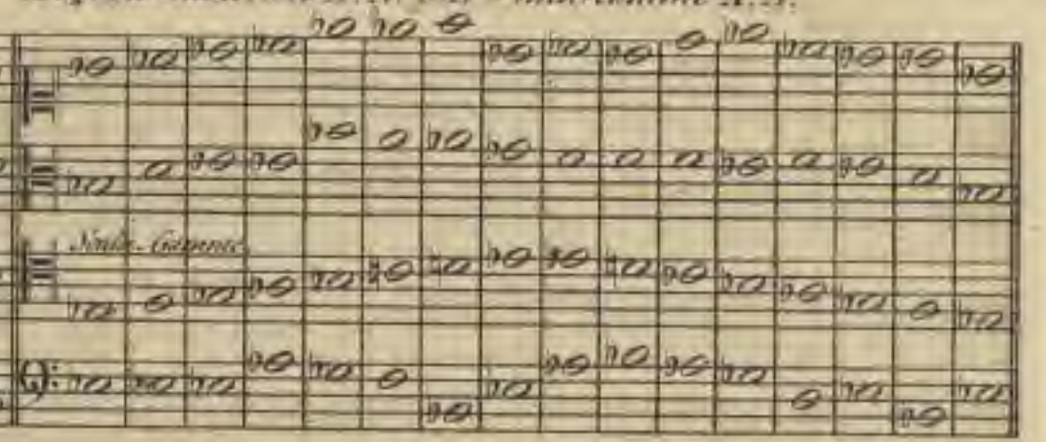
X. P. B-moll, wie X. N. Si ♭ min. comme X. N.

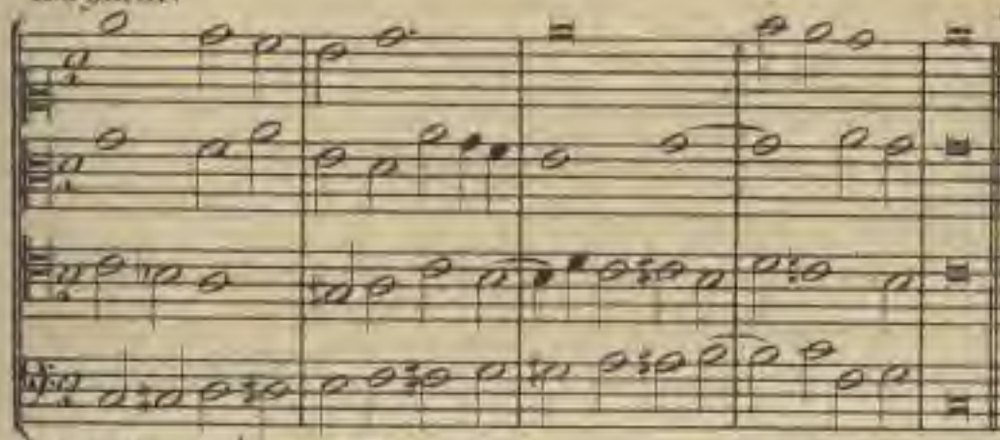


X. Q. Es-moll, wie X. N. Mi ♭ min. comme X. N.

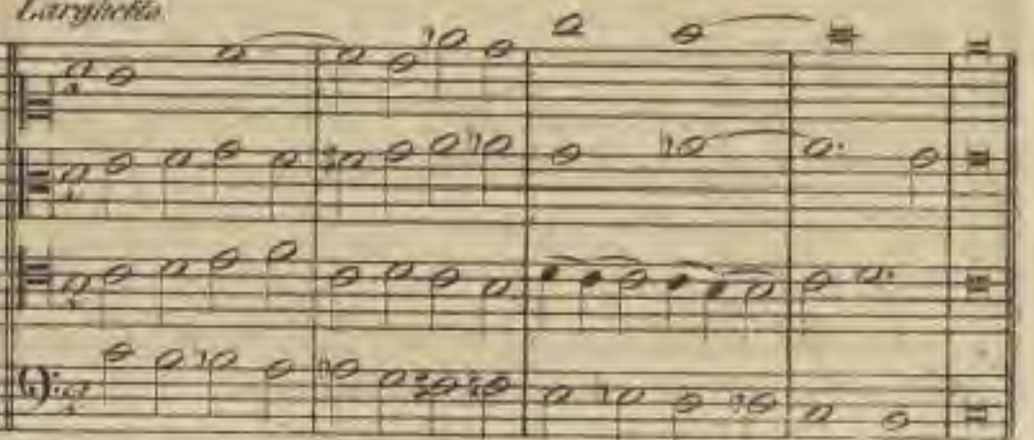


XI. Chromatische Tonreihen. – Gammes chromatiques.

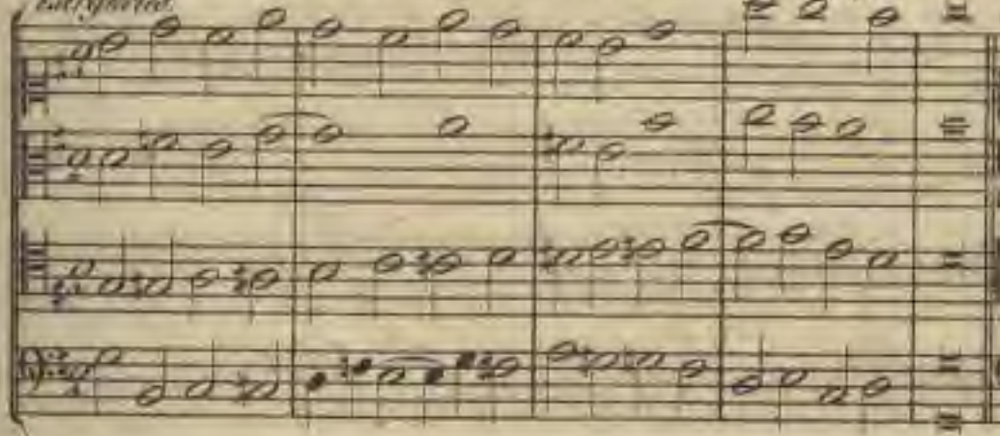
XI. A. Baß, steigend, C-dur. Basse, en montant, Ut maj. Larghetto.



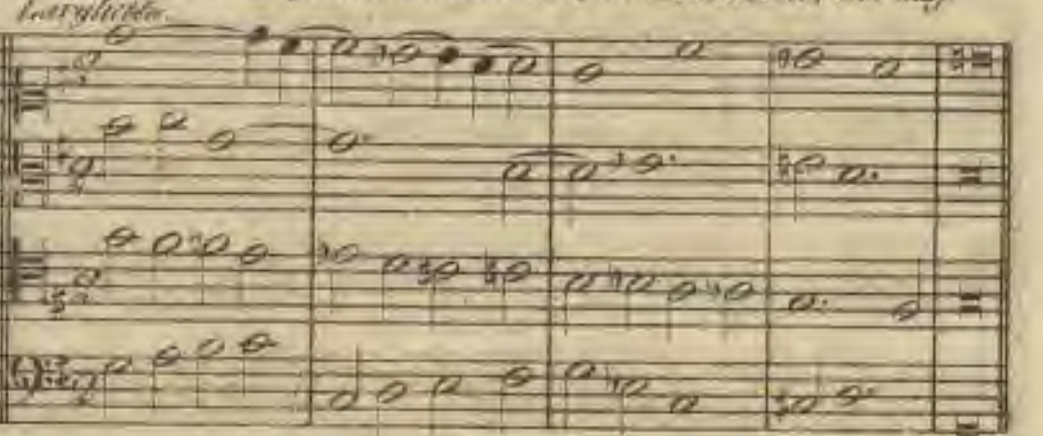
XI. B. Baß, absteigend, C-dur. Basse, en descendant, Ut maj. Larghetto.



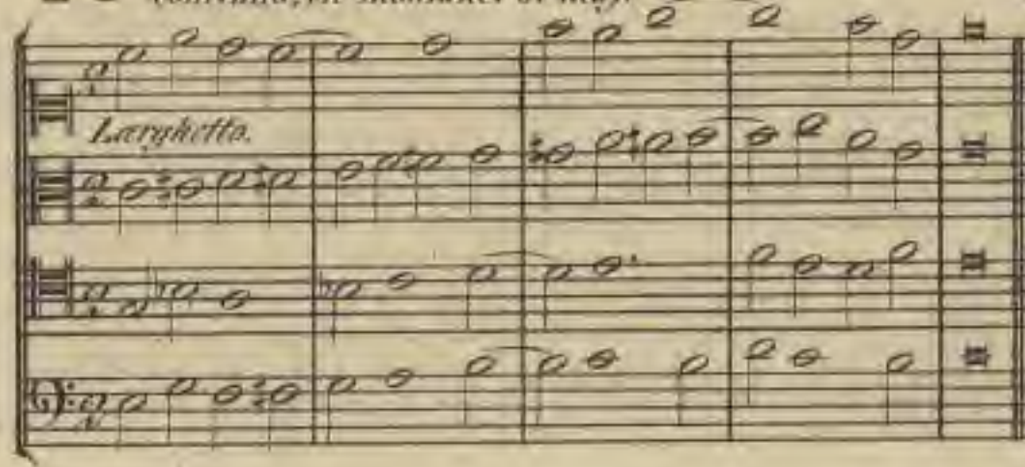
XI. C. Tenor, steigend, G-dur. Tenor, en montant, Sol maj. Larghetto.



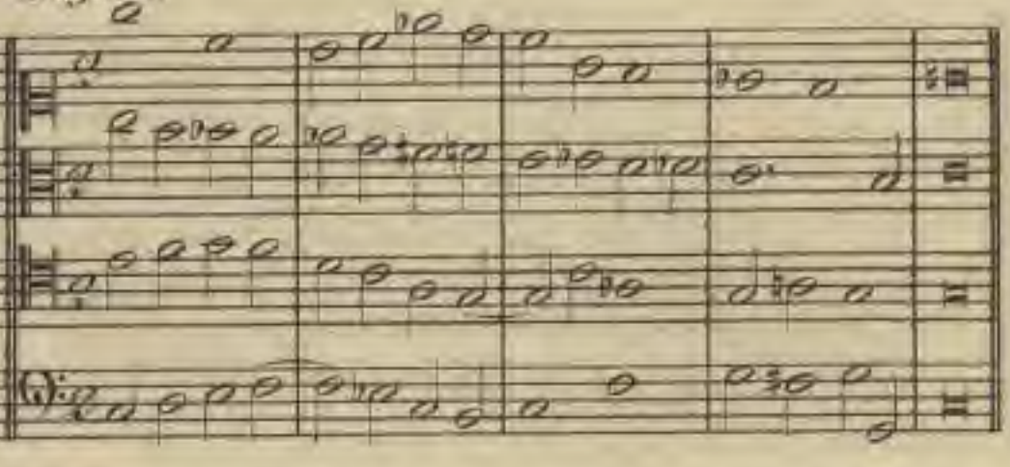
XI. D. Tenor, absteigend, G-dur. Tenor, en descendant, Sol maj. Larghetto.



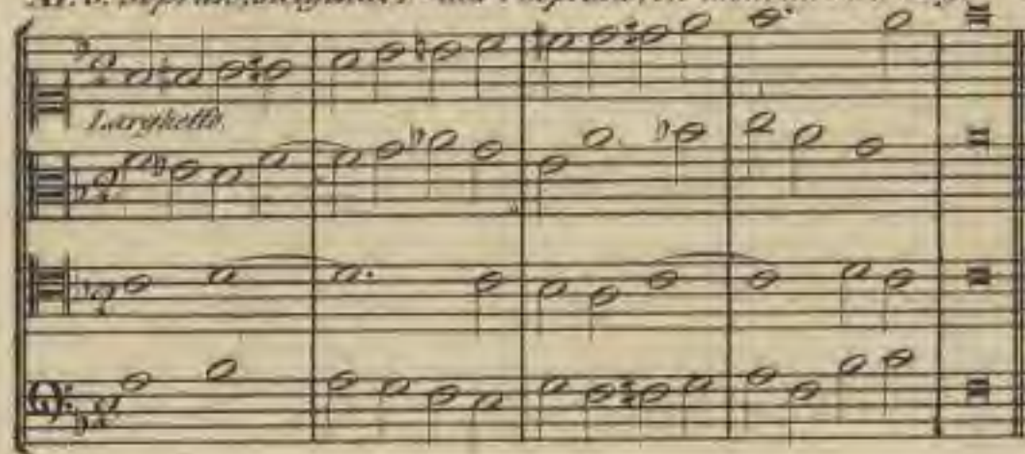
XI. E. Alt, steigend. C-dur.
— — Contralto, en montant. Ut maj.



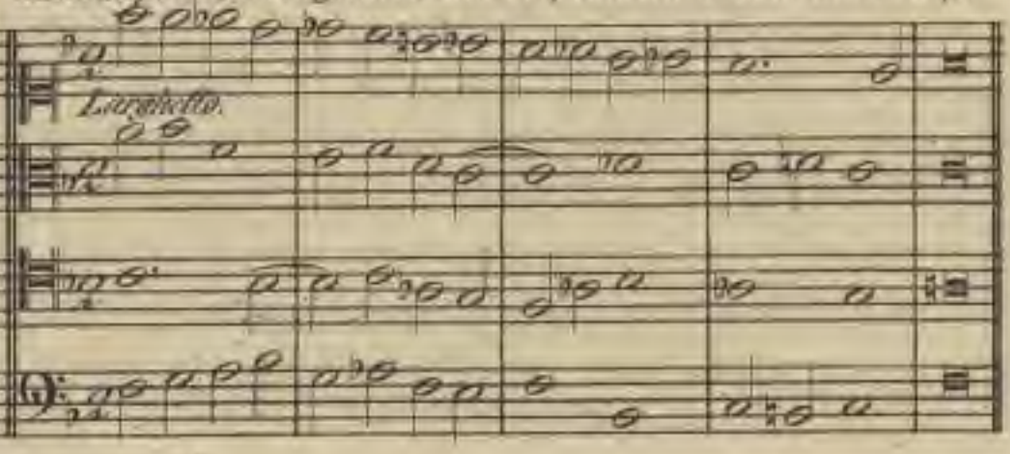
XI. F. Alt, absteigend. C-dur. Contralto, en descendant. Ut maj.



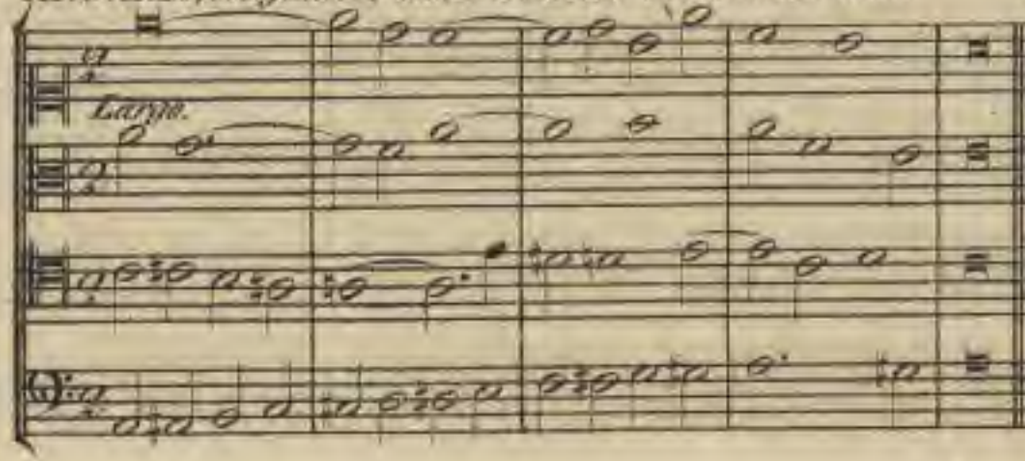
XI. G. Sopran, steigend. F-dur. Soprano, en montant. Fa maj.



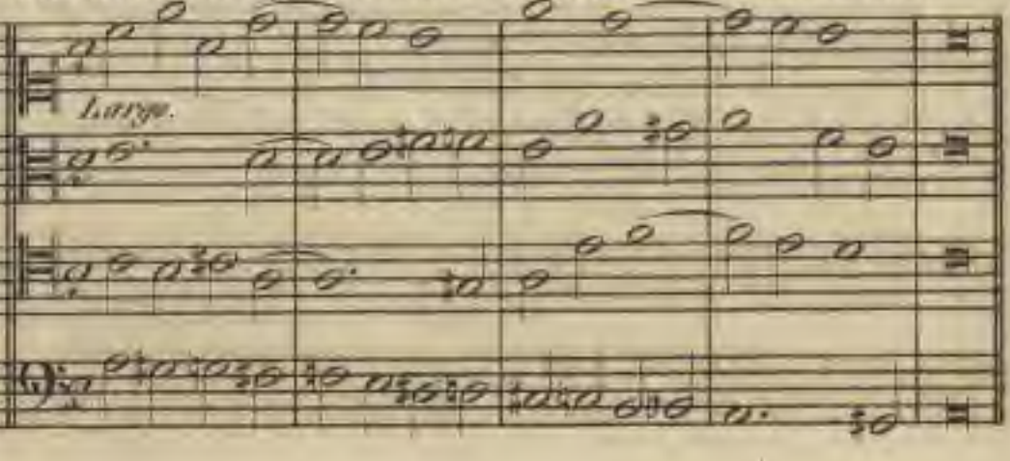
XI. H. Sopran, absteigend. F-dur. Soprano, en descendant. Fa maj.



XI. J. Bass, steigend. A-moll. Basse, en montant. La min.



XI. K. Bass, absteigend. A-moll. Basse, en descendant. La min.



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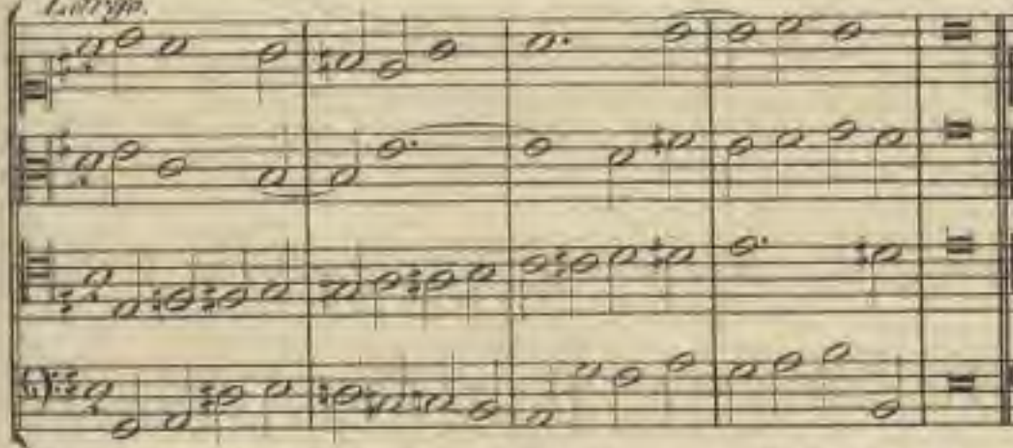
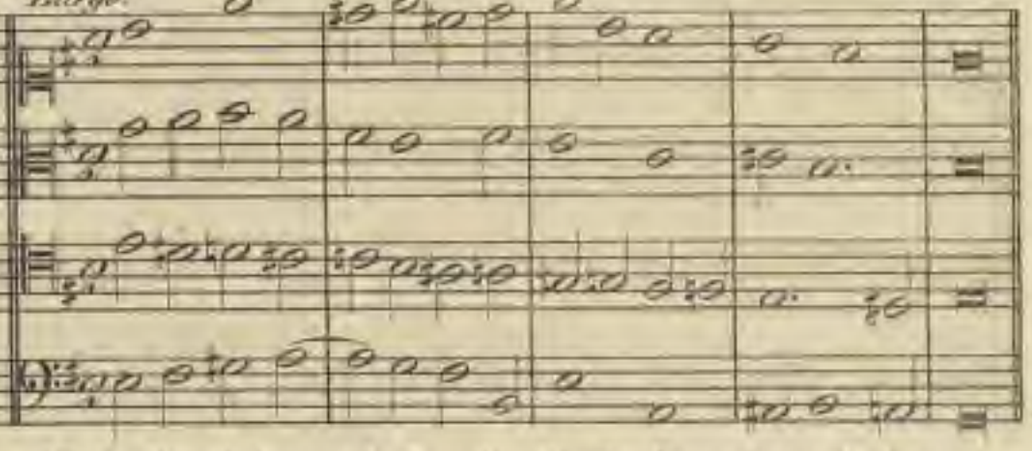
XI. I. Tenor, steigend, E-moll. – Tenor, en montant, Mi min.

Largo.



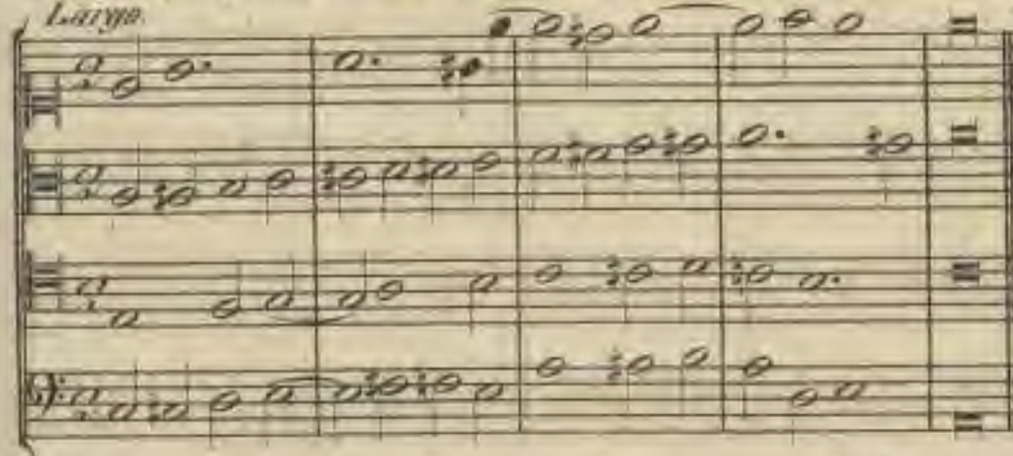
XI. H. Tenor, absteigend, E-moll. – Tenor, en descend. Mi min.

Largo.



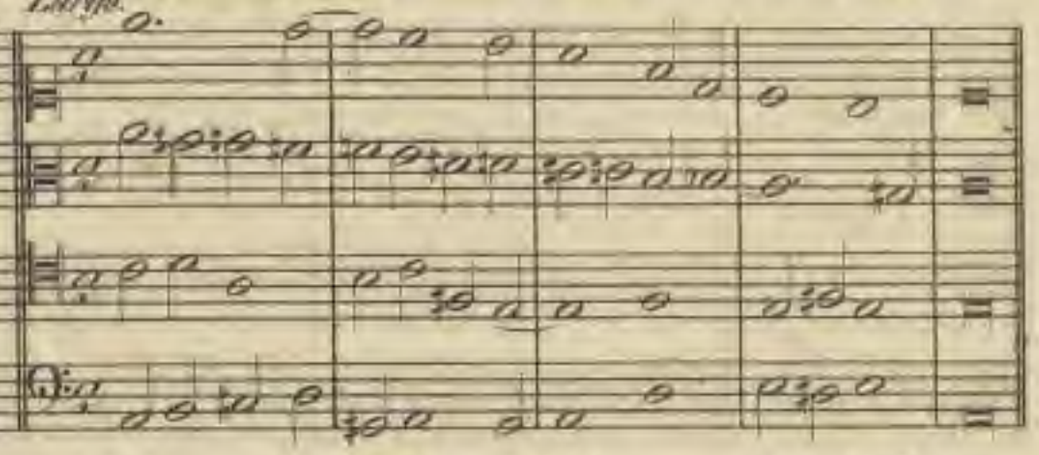
XI. N. Alt, steigend, A-moll. – Contralto, en montant, La min.

Largo.



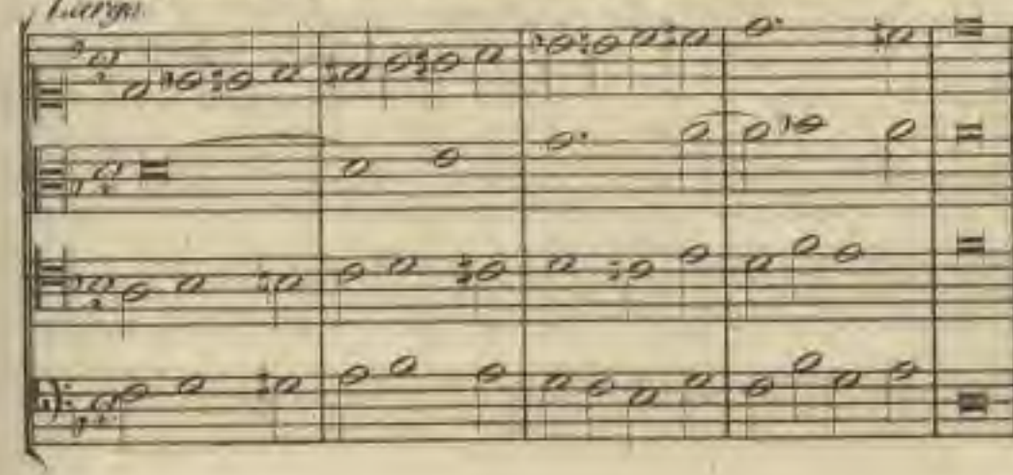
XI. O. Alt, absteigend, A-moll. – Contralto, en descend. La min.

Largo.



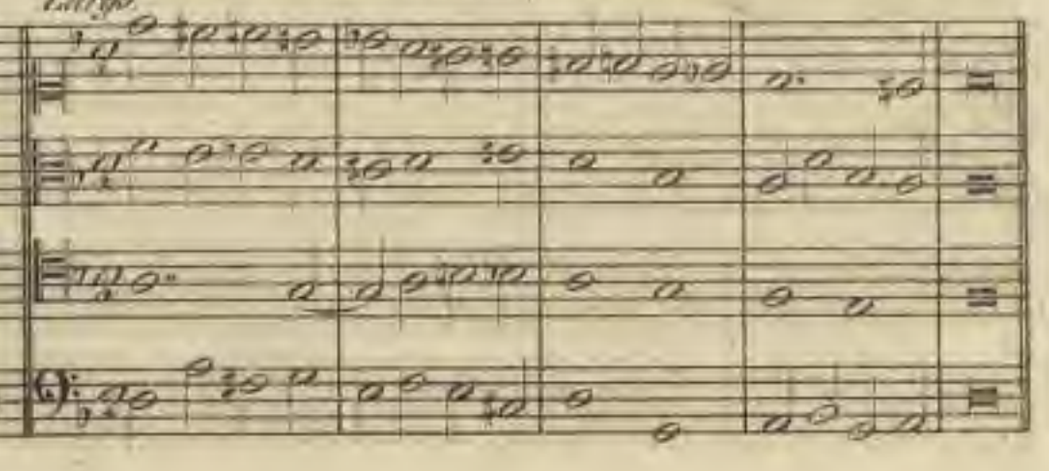
XI. P. Sopran, steigend, D-moll. – Soprano, en mont. Ré min.

Largo.



XI. Q. Sopran, absteigend, D-moll. Soprano, en descend. Ré min.

Largo.



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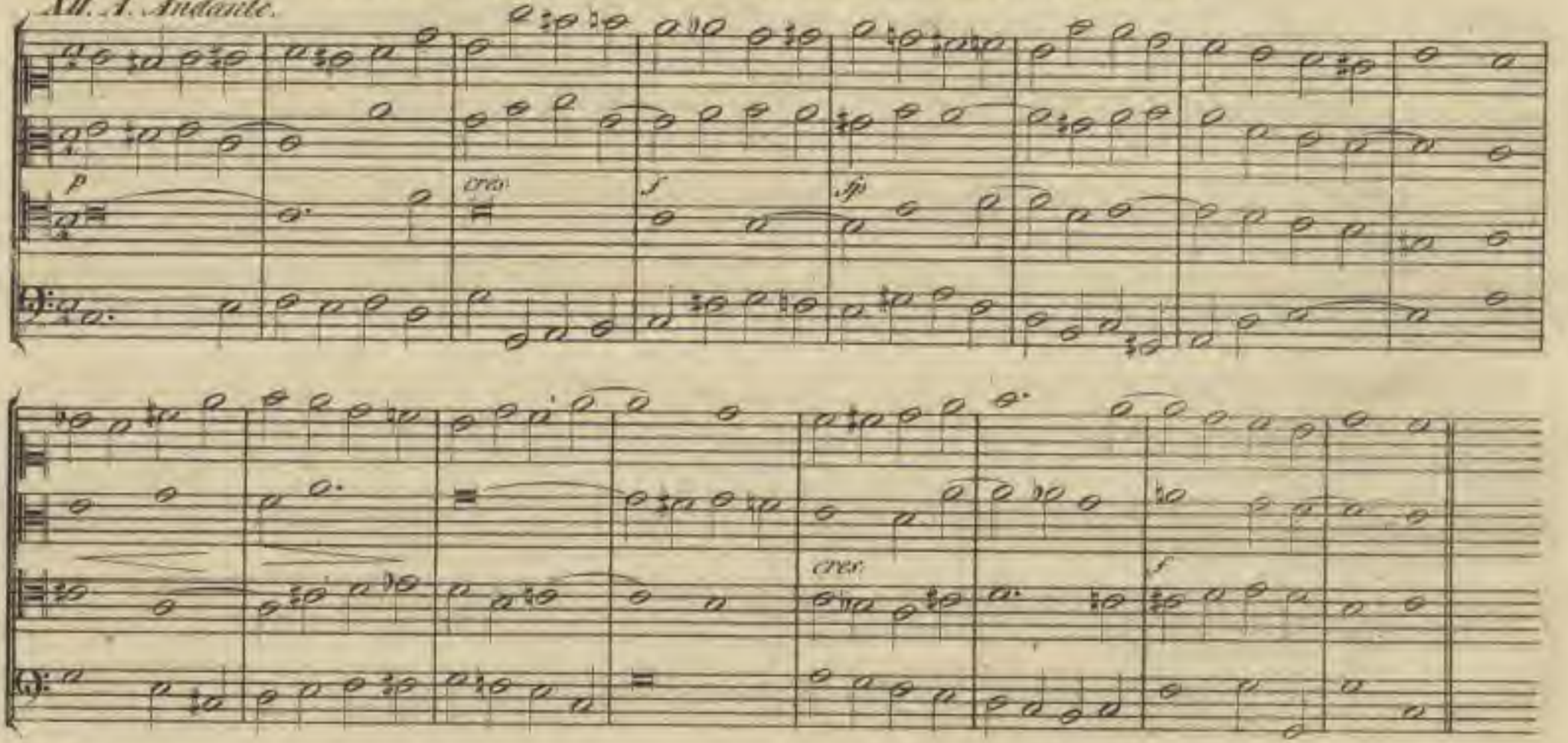
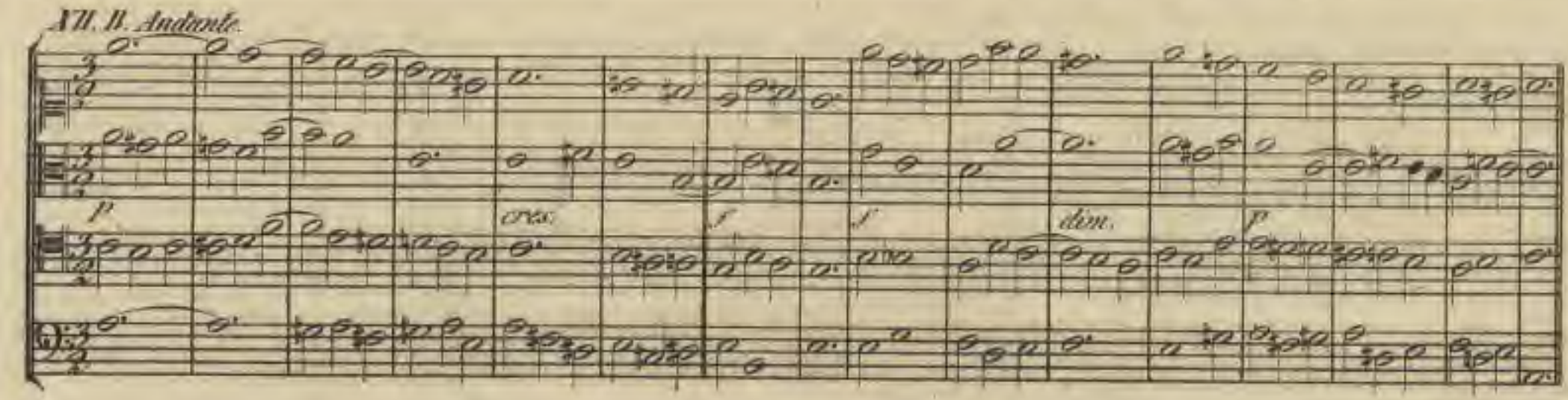
XII. Uebungen für halbe Töne. – Exercices sur les demi tons.

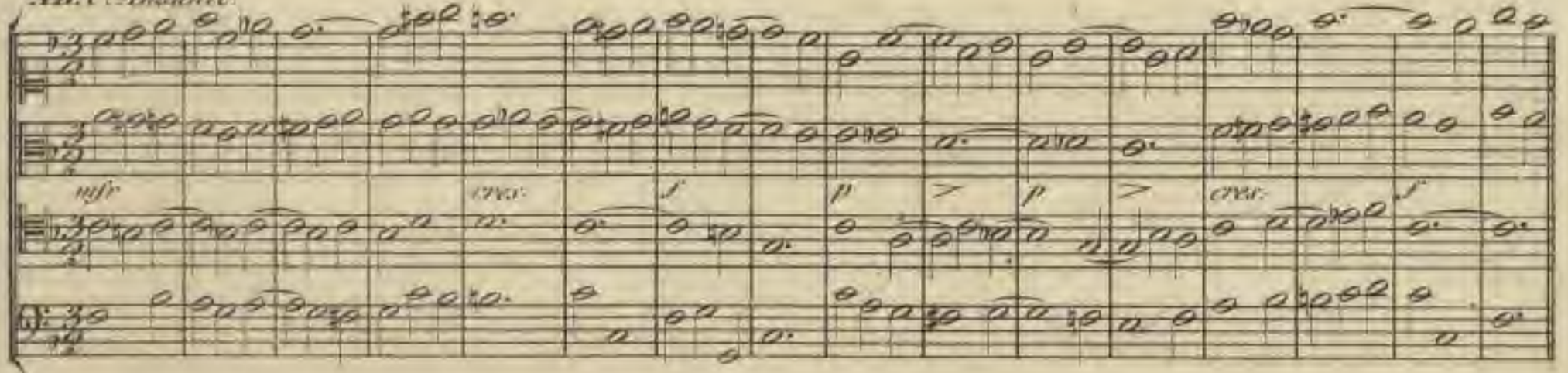
XII. A. Andante.



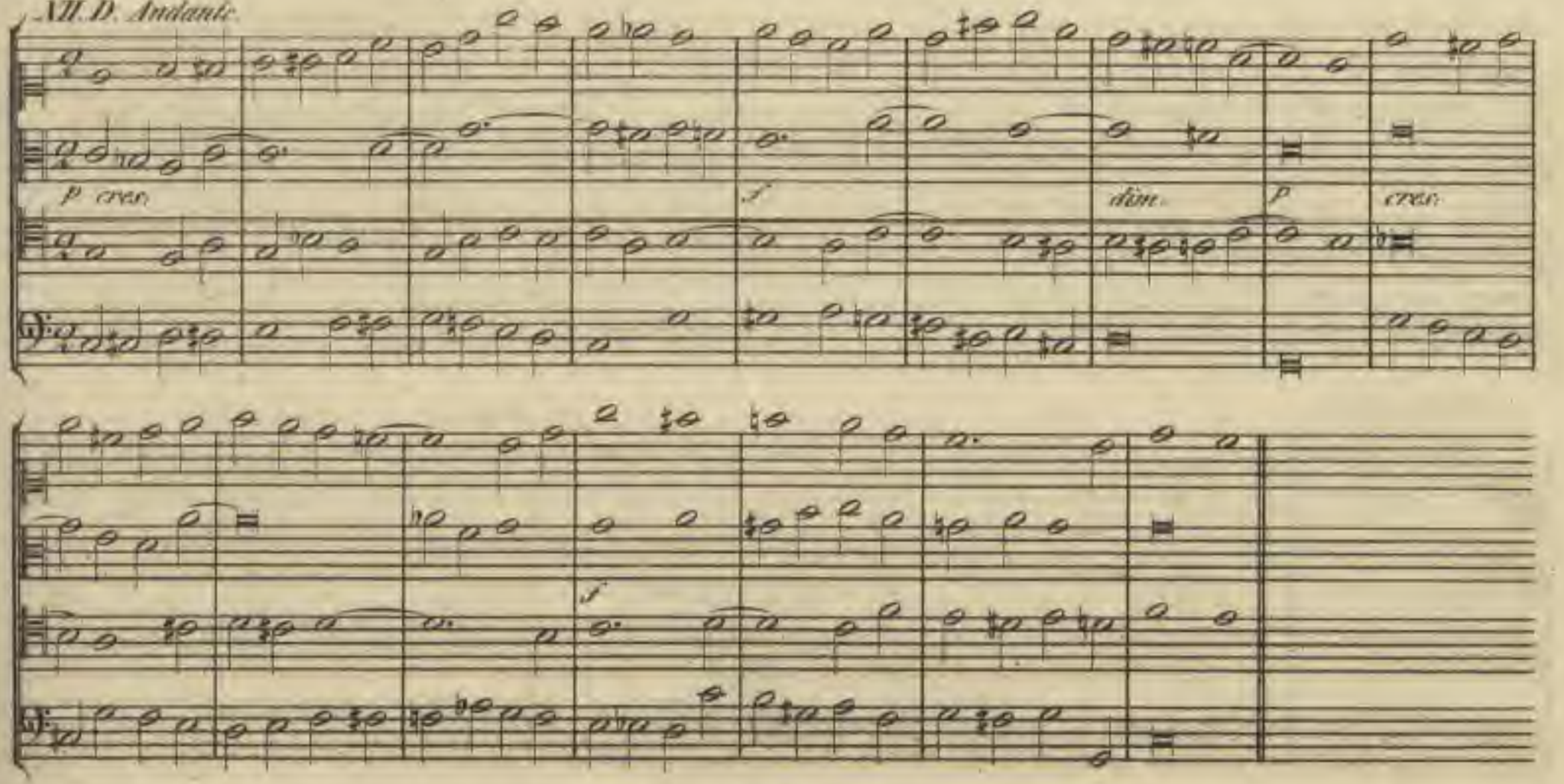
XII. B. Andante.



XII. C. Andante.



XII. D. Andante.



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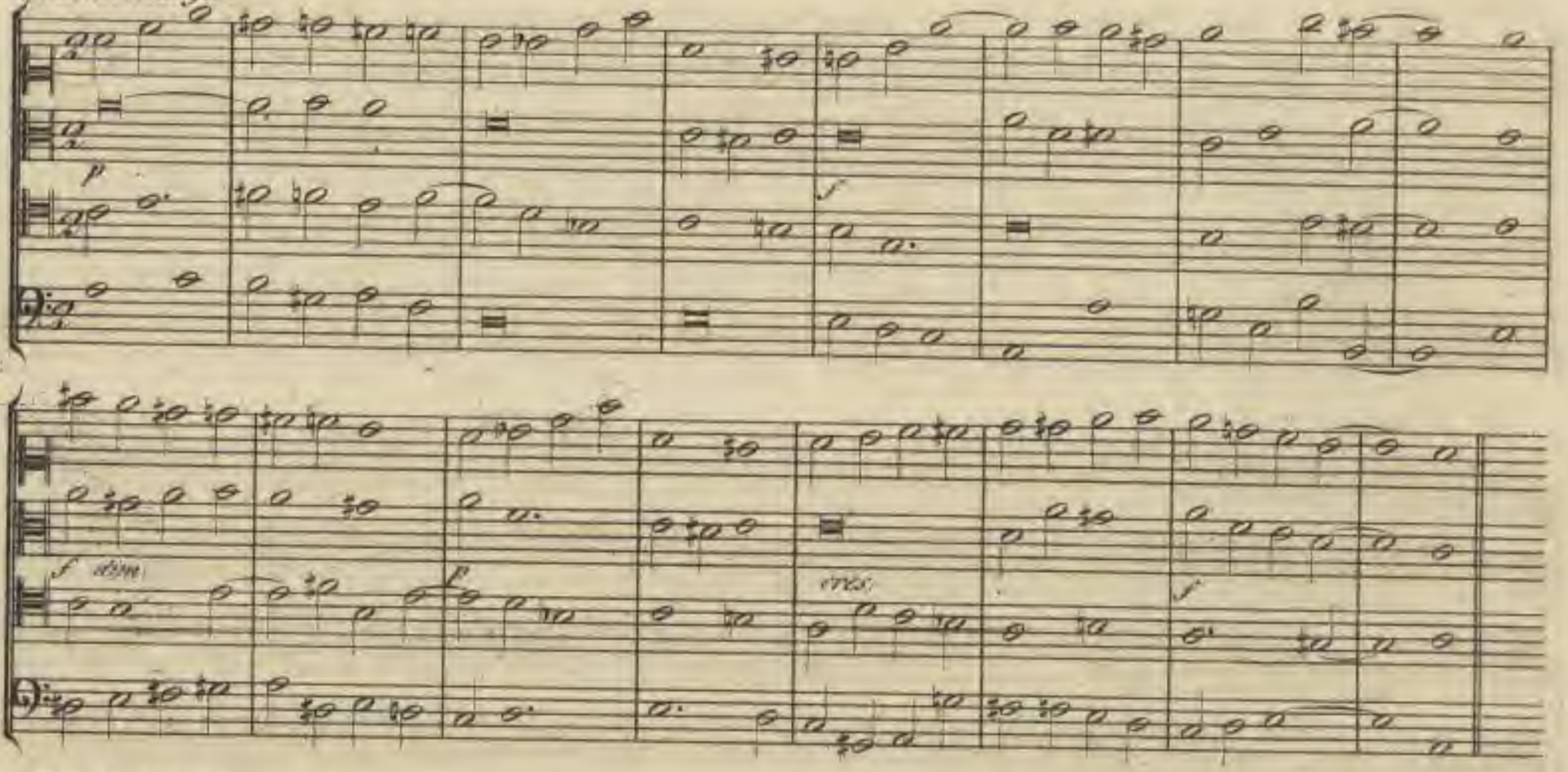
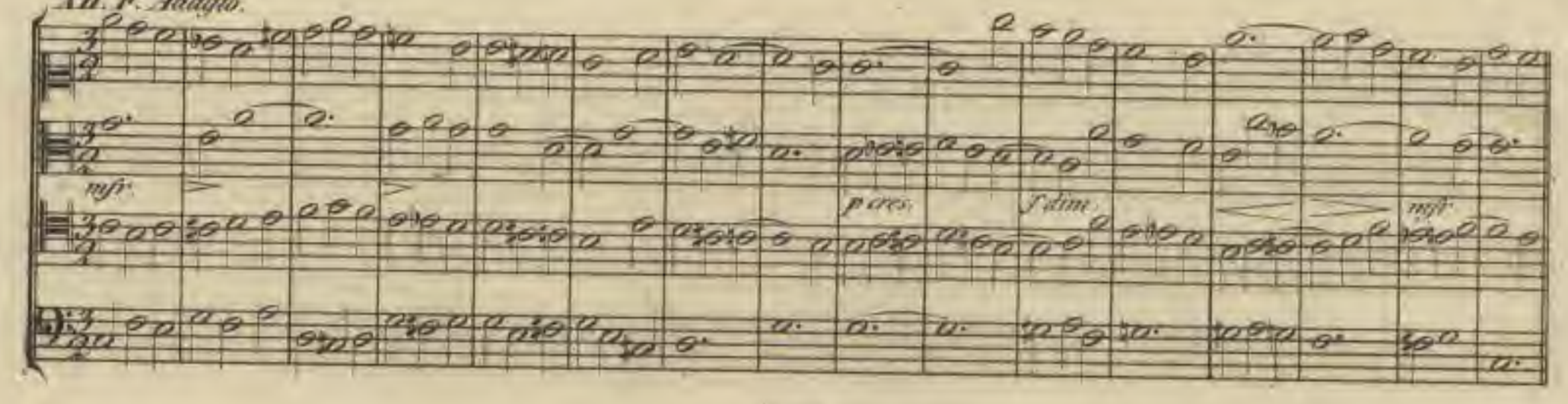
VII. E. Adagio.



VII. F. Adagio.



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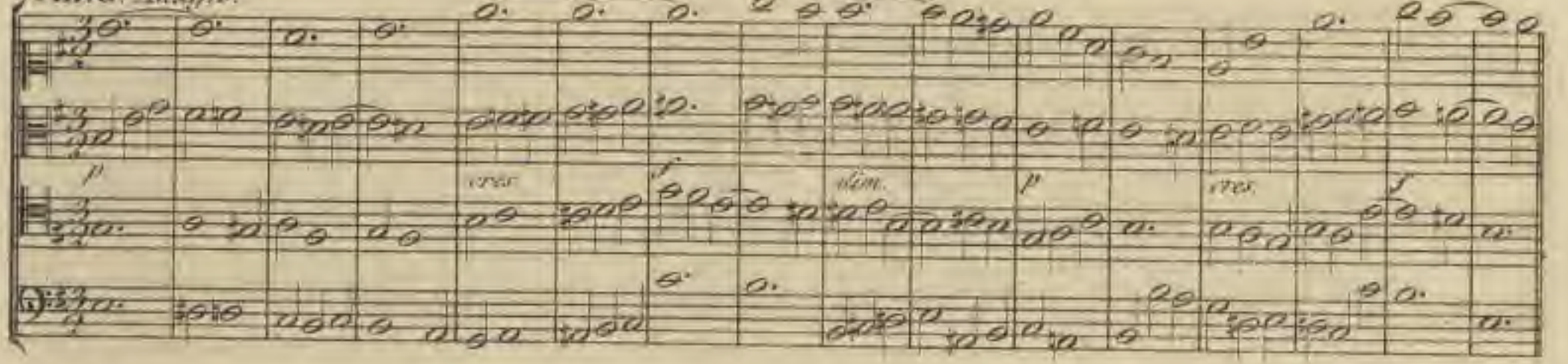
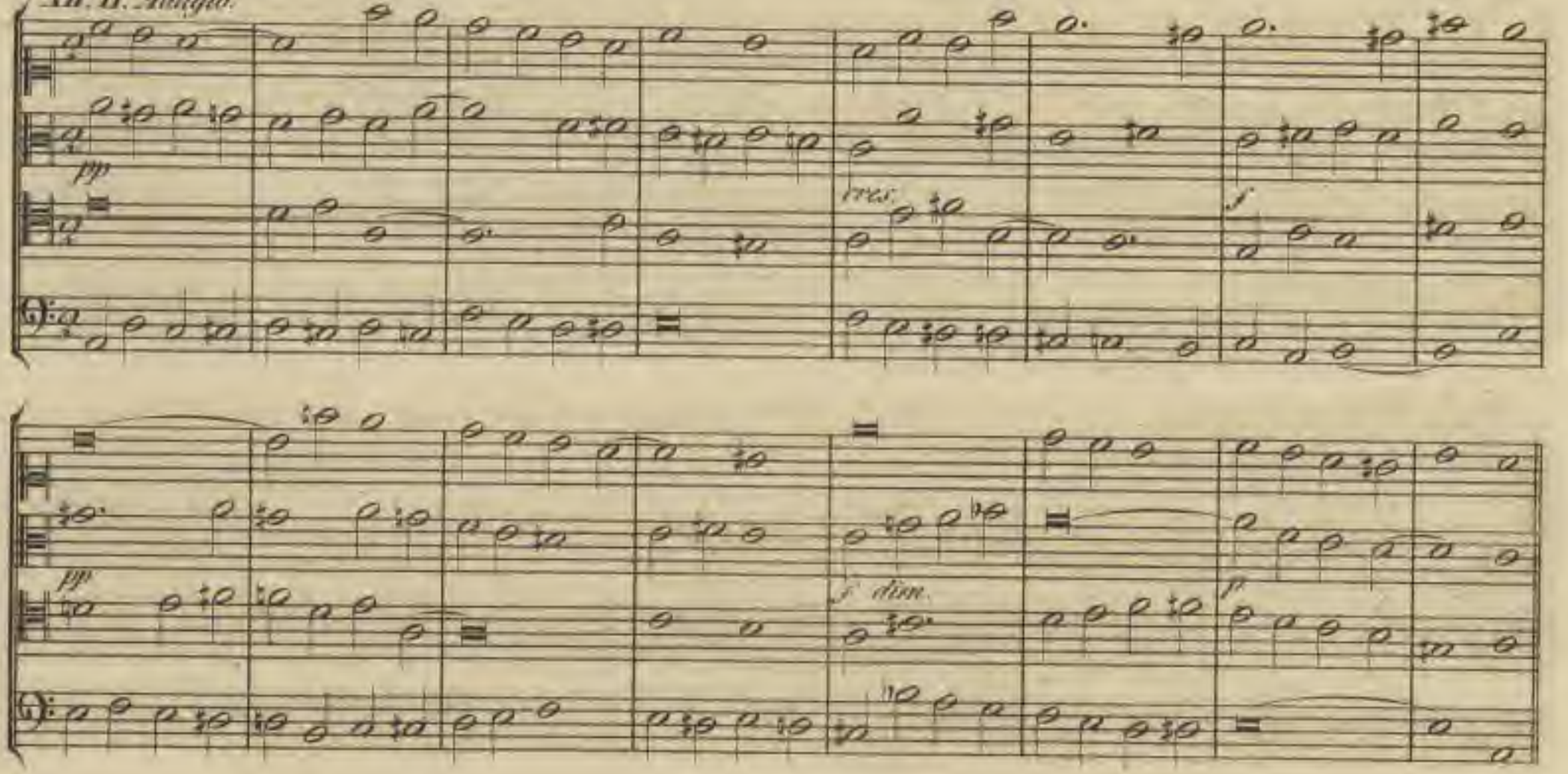
VII. G. Adagio.



VII. H. Adagio.



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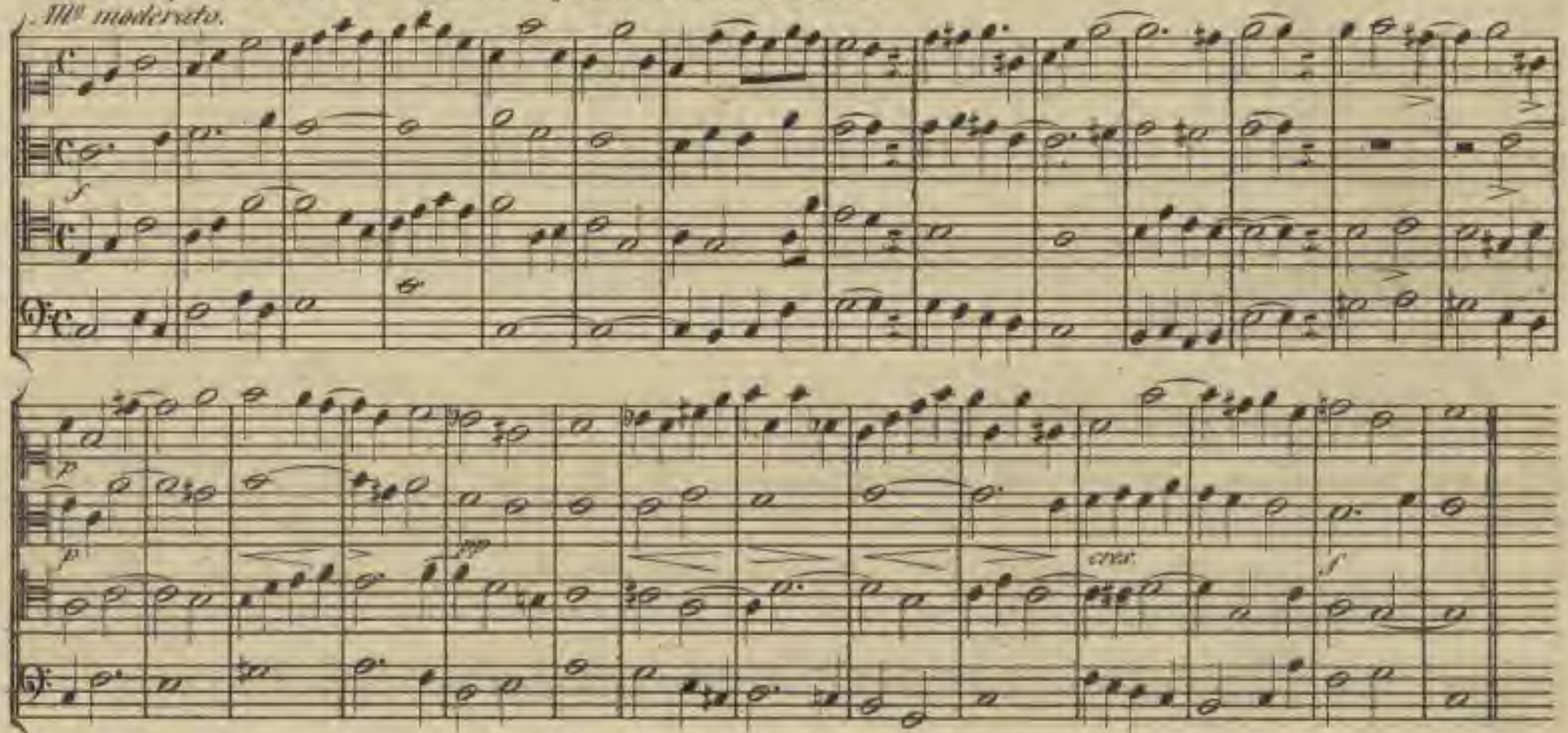
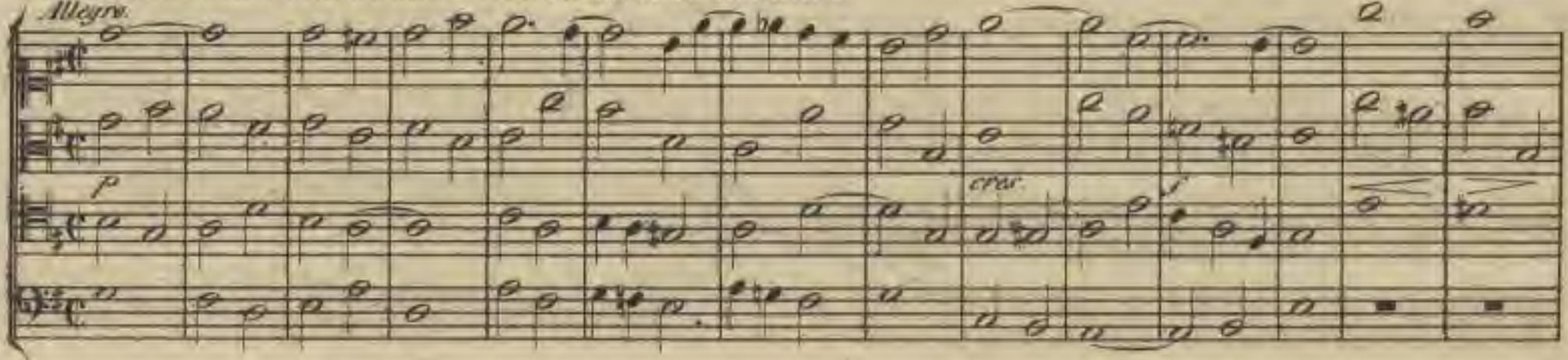
XIII. Uebungen in den gebräuchlichen Intervallen. – Exercices sur les intervalles usités.

XIII. A. Sopran. Terzen und Sexten. – Soprano. Tierces et Sixtes.



XIII. B. Alt. Terzen und Sexten. – Contralto. Tierces et Sixtes.



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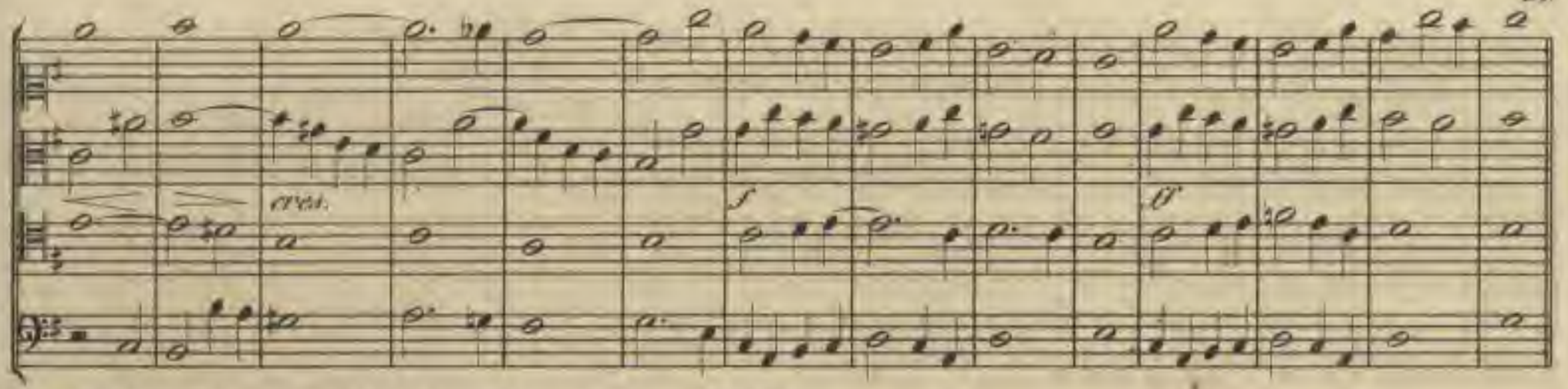
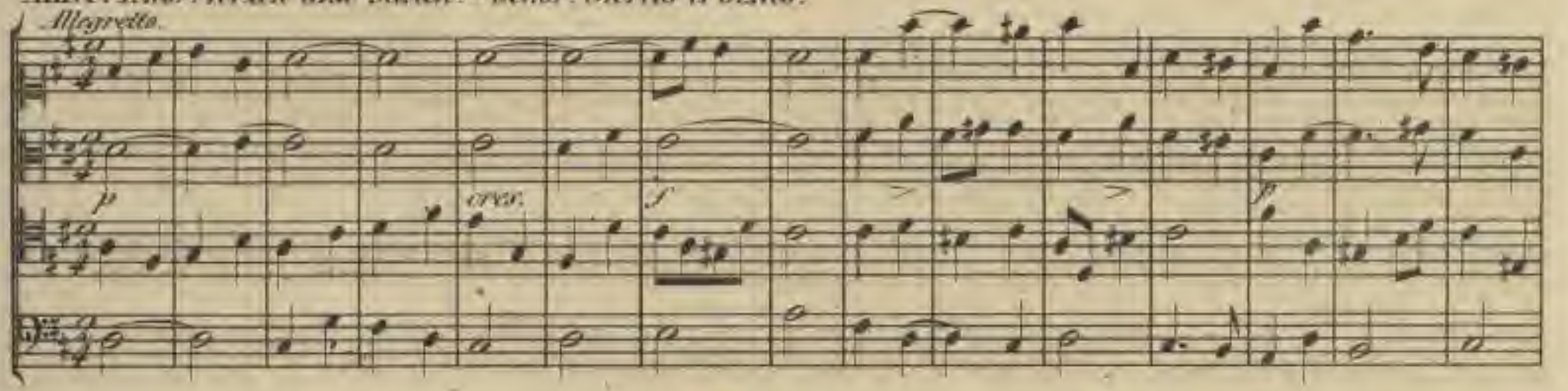
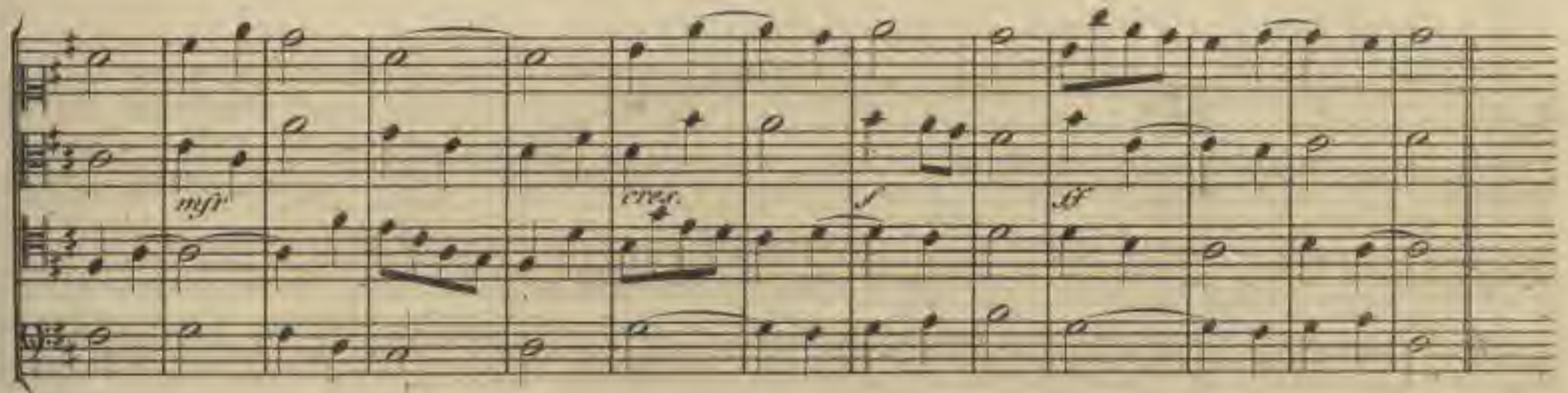


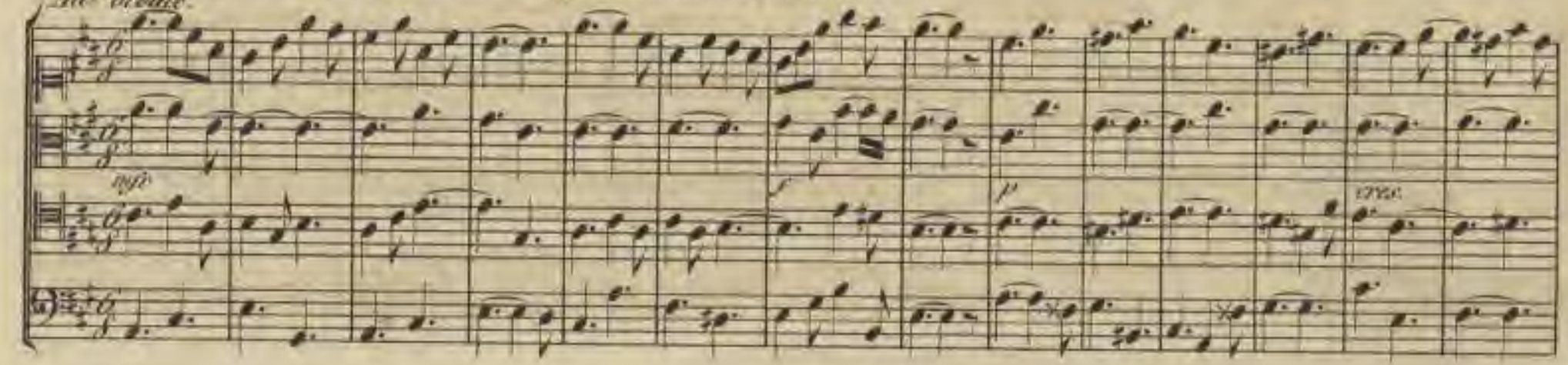
XIII. C. Tenor. Terzen und Sexten. – Tenor. Tierces et Sixtes.

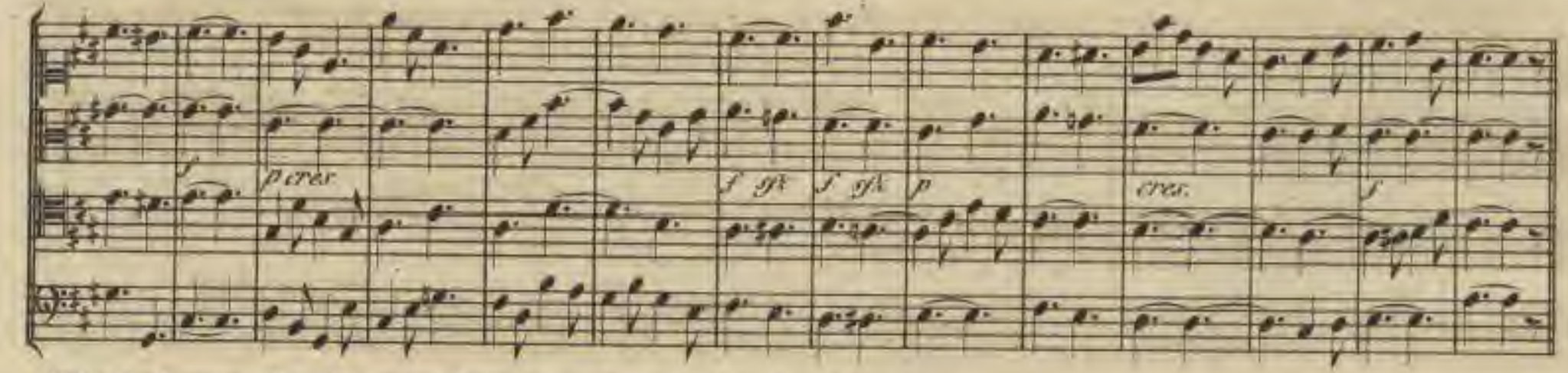




XIII. D. Bass. Terzen und Sexten. – Basse. Tierces et Sixtes.

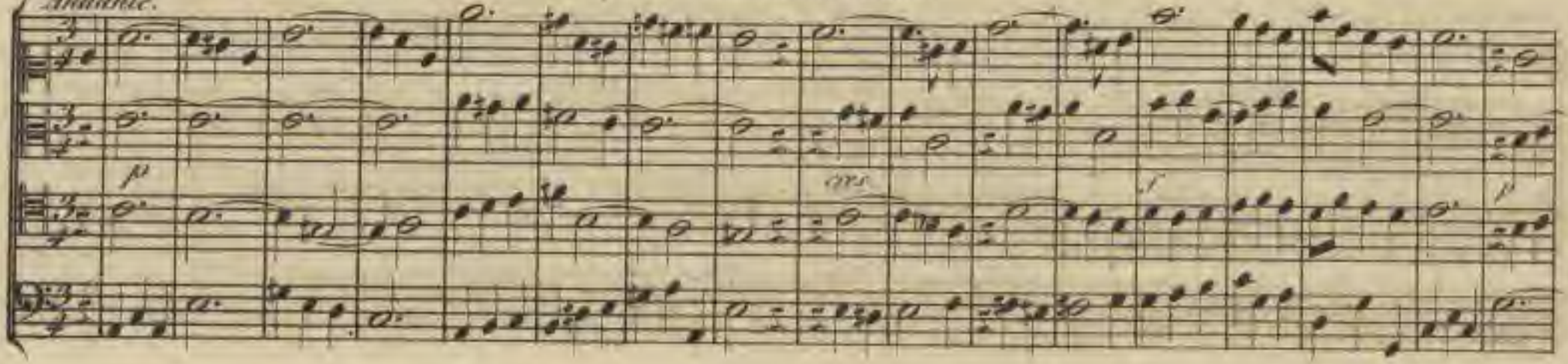
Allo vivace.





XIII. E. Sopran. Quarten und Quinten. – Soprano. Quartes et Quintes.

Andante.



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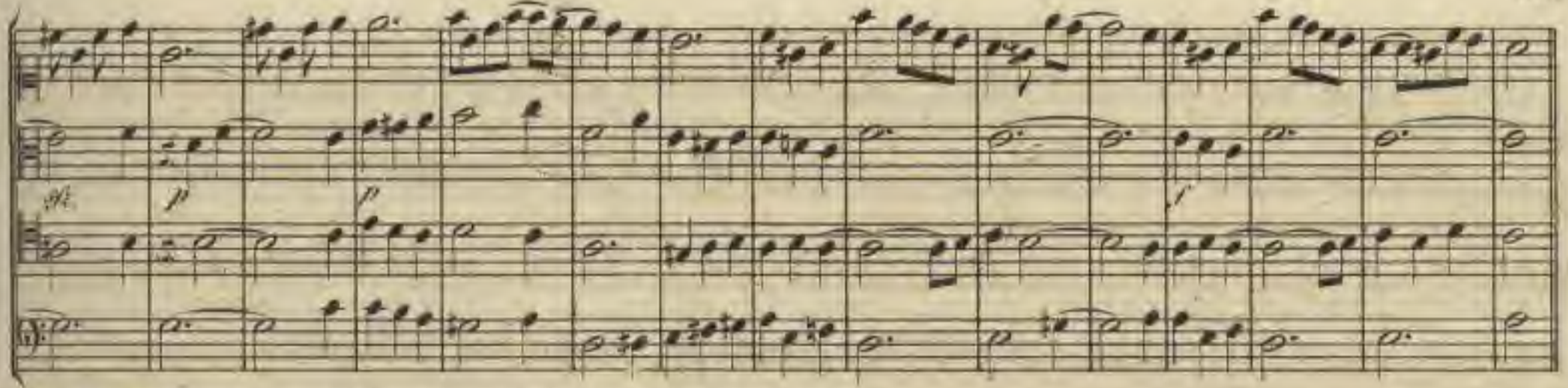
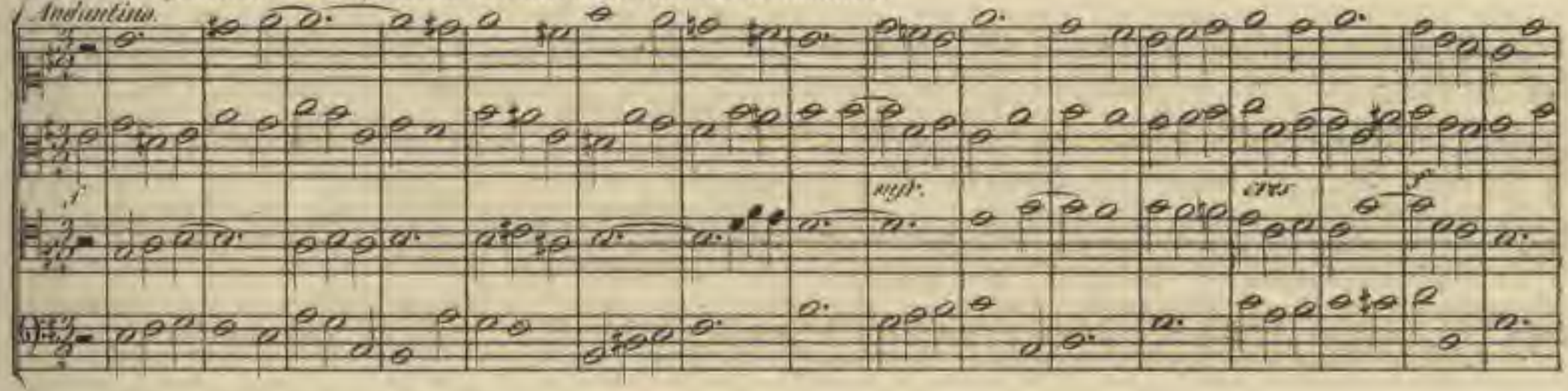
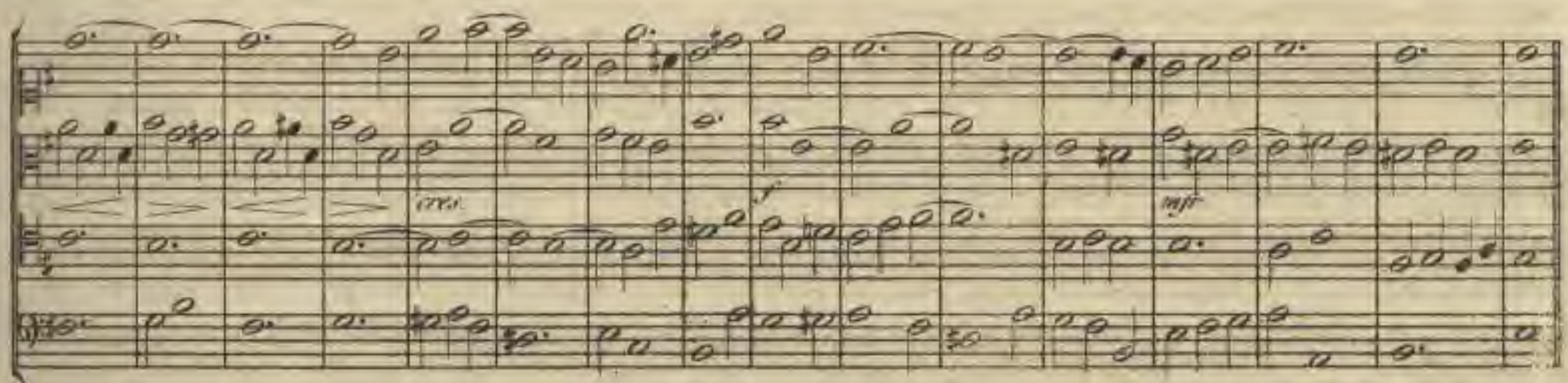


XIII. V. Alt. Quarten und Quinten. – Contralto. Quartes et Quintes.

Andantino.





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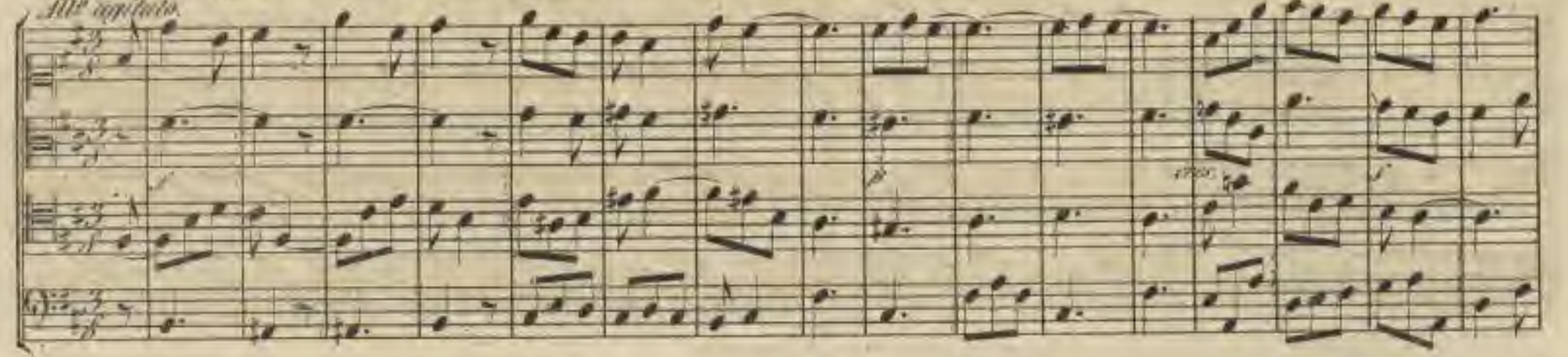
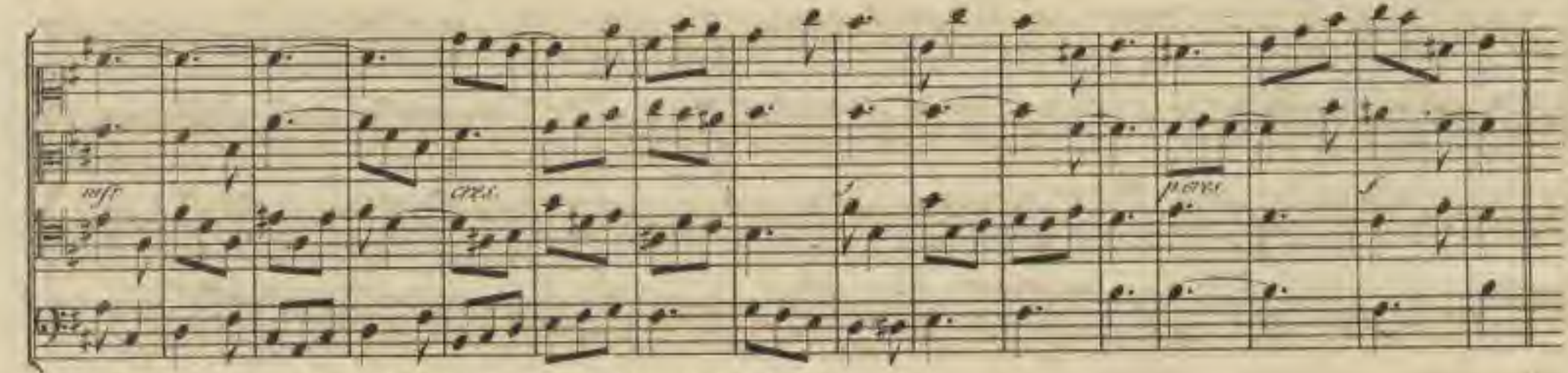
XIII. G. Tenor. Quarten und Quinten. – Tenor. Quartes et Quintes.

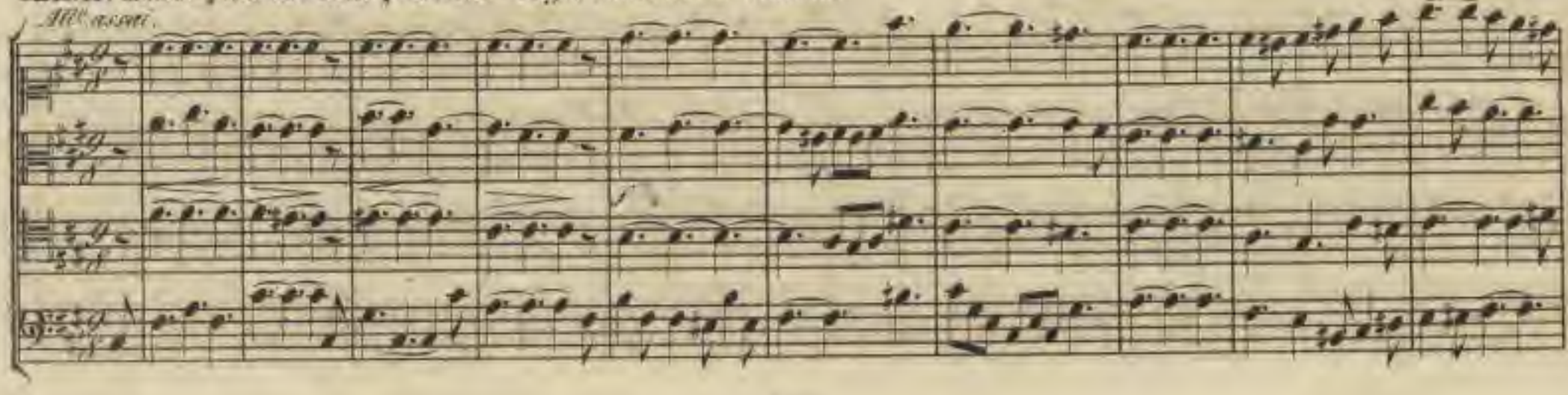
IIIe agitato.

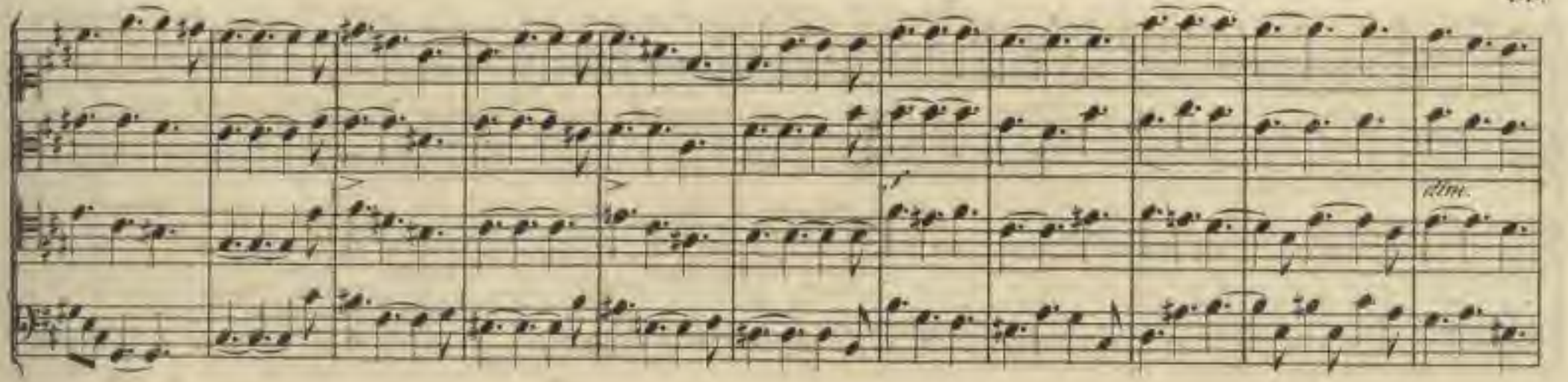


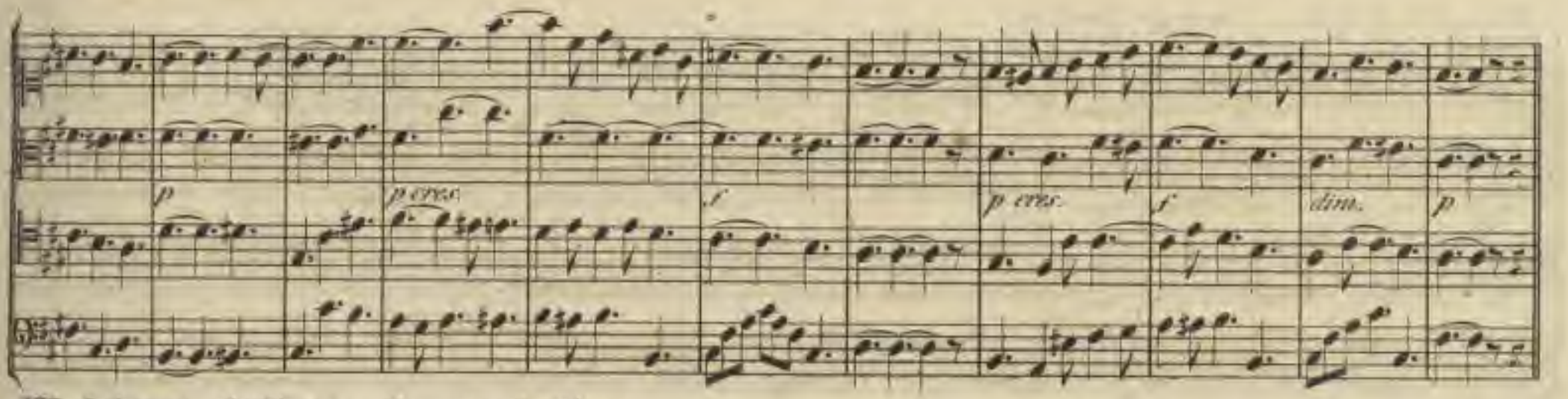


XIII. H. Bass. Quarten und Quinten. – Basse. Quartes et Quintes.

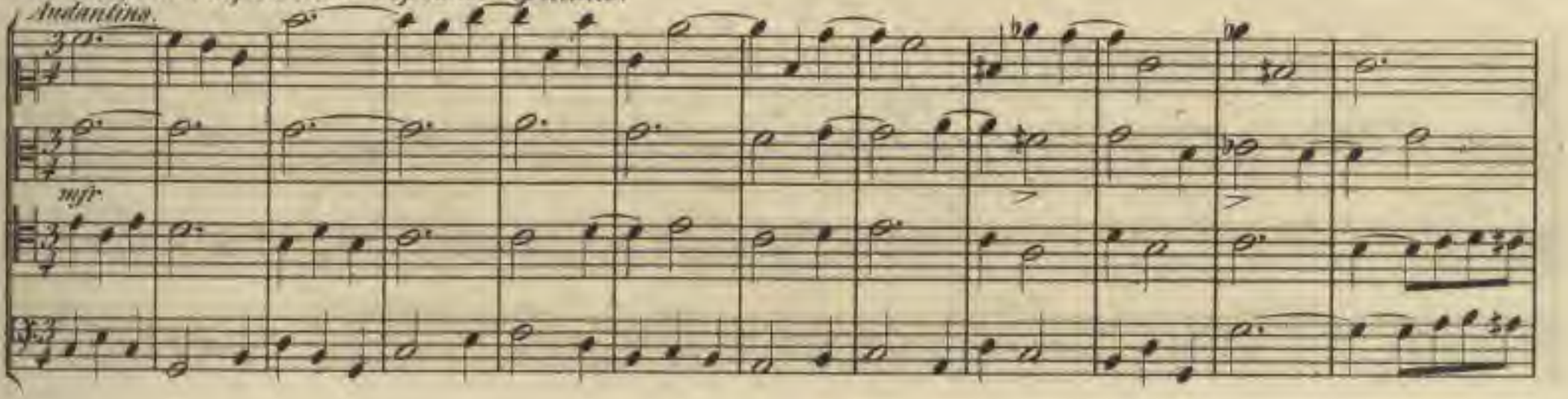
IIIe assai.







XIII. J. Sopran. Septimen. – Soprano. Septièmes.



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cres. f

XIII. K. III. Septimen. – Contralto. Septièmes.

Andante.

mf cres. f

p cres. f mf p cres. f

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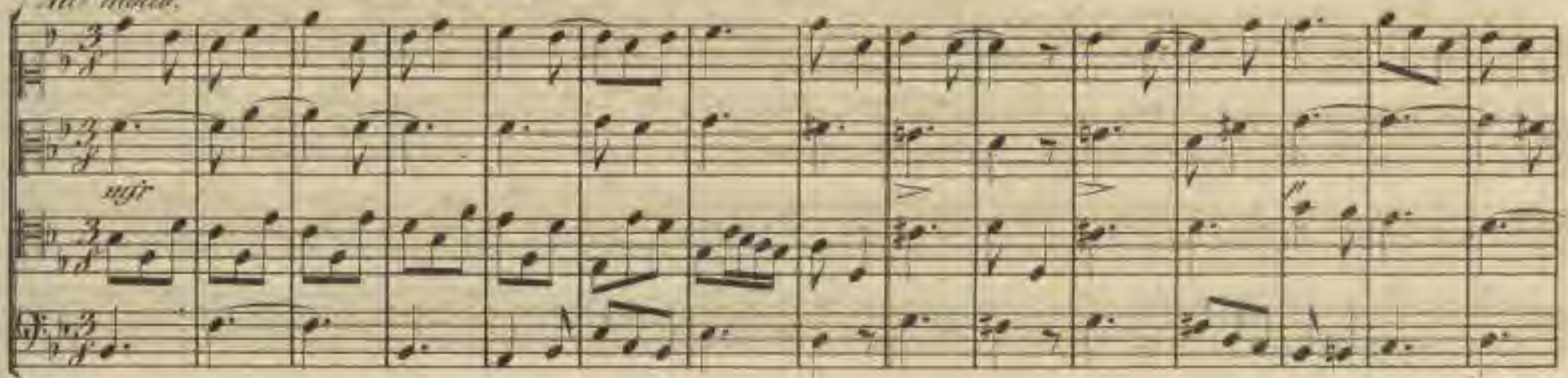
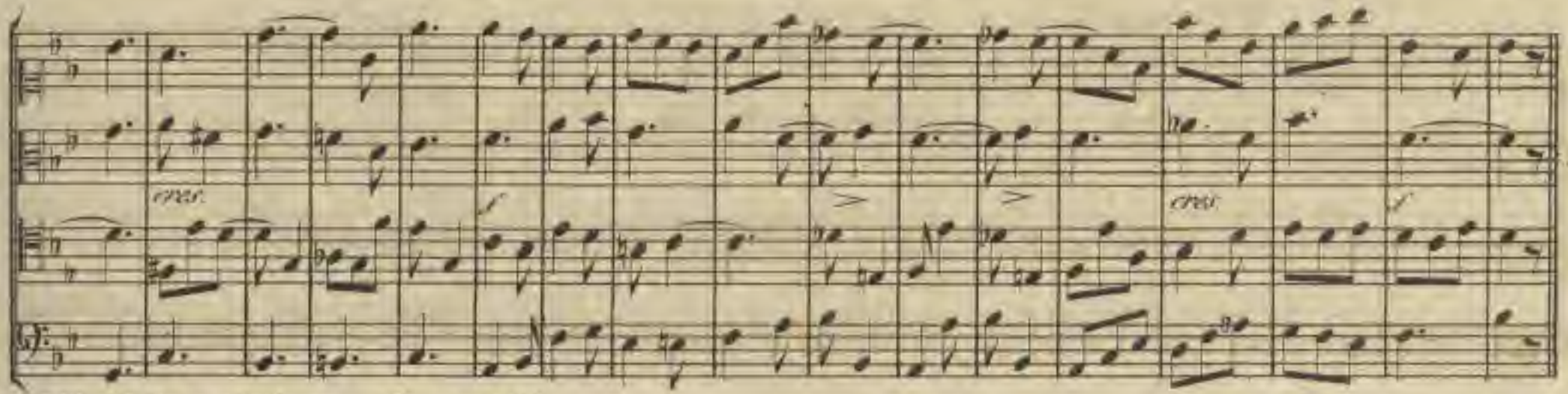
XIII. I. Tenor. Septimen. – Tenor. Septièmes.

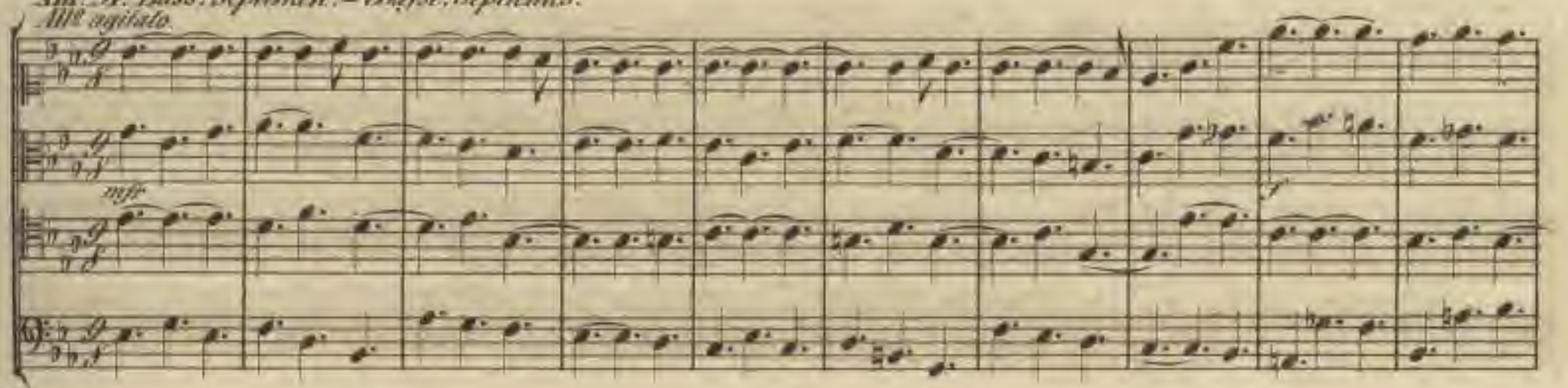
Allº molto.





XIII. II. Bass. Septimen. – Basse. Septièmes.

Allº agitato.



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dim. p f dim.

p cres. f p cres. f

XIII. N. Soprani. Alle Intervalle. – Soprano. Tous les intervalles.

Andantino.

p cres. f fp cres. f mf

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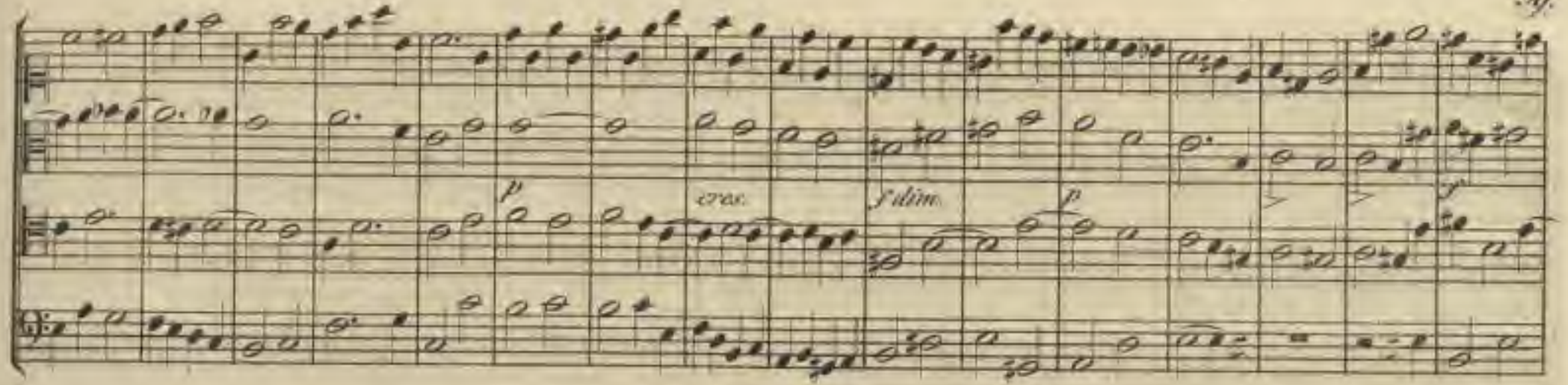
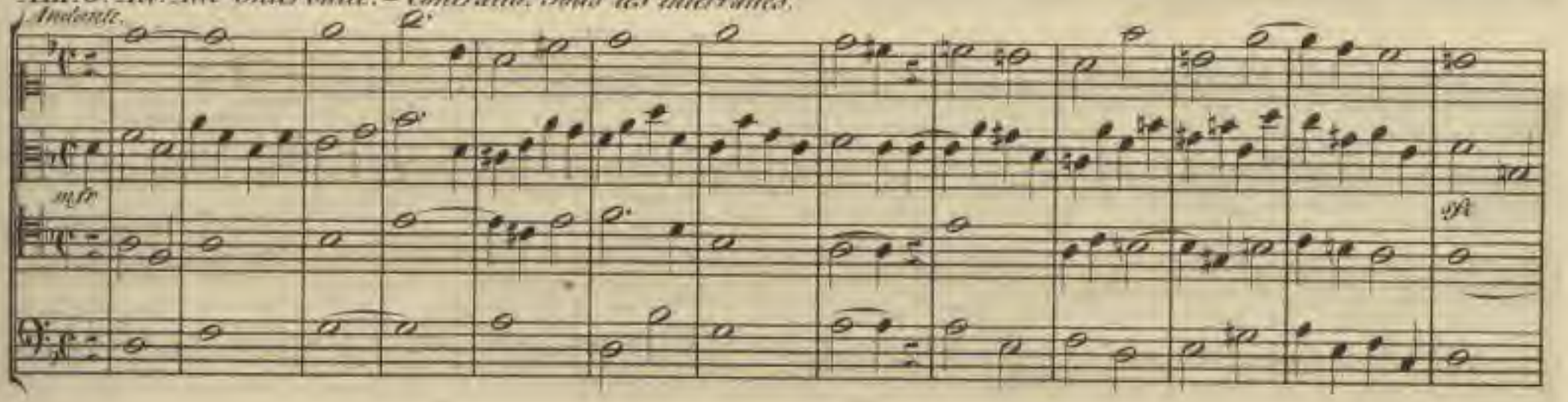
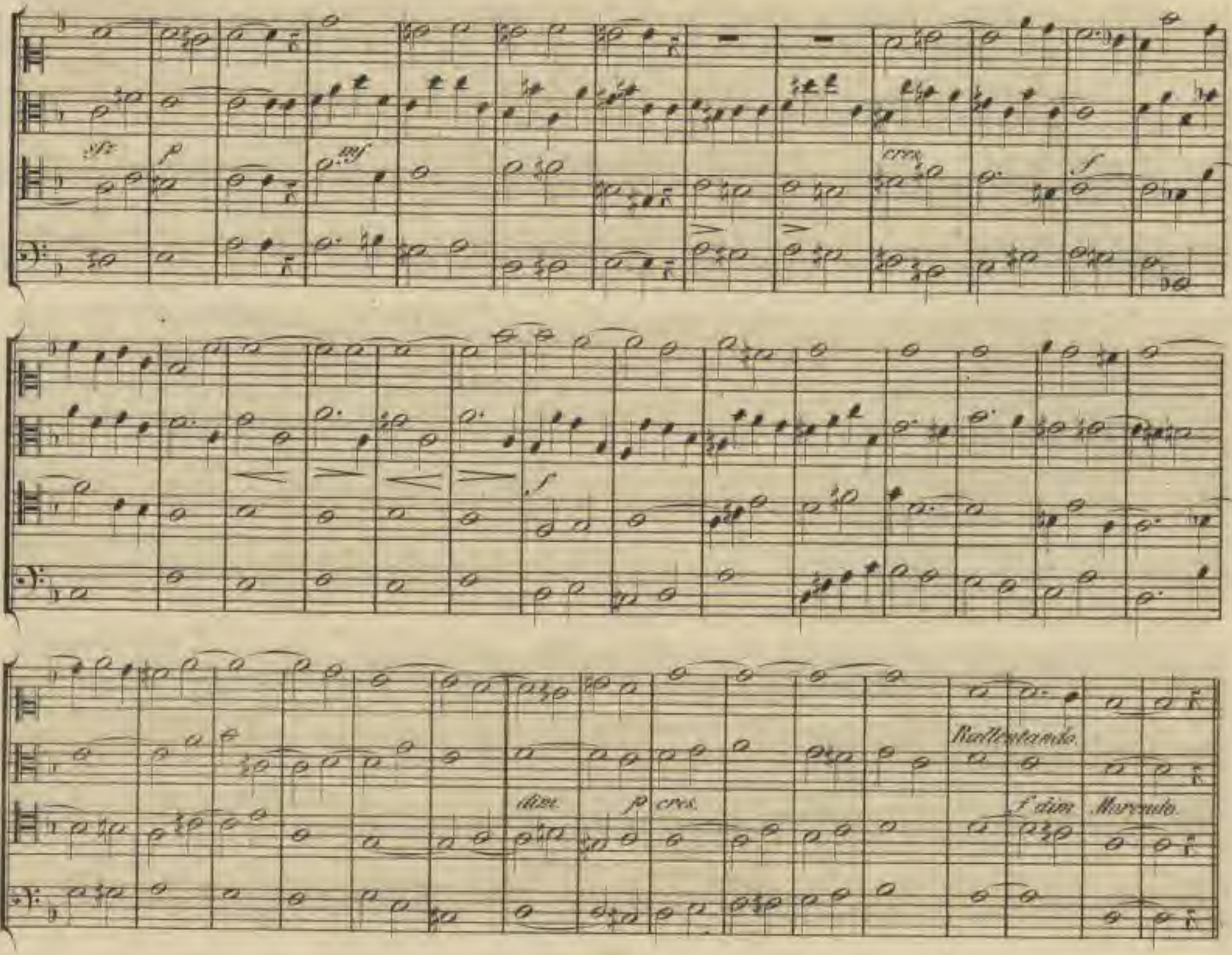
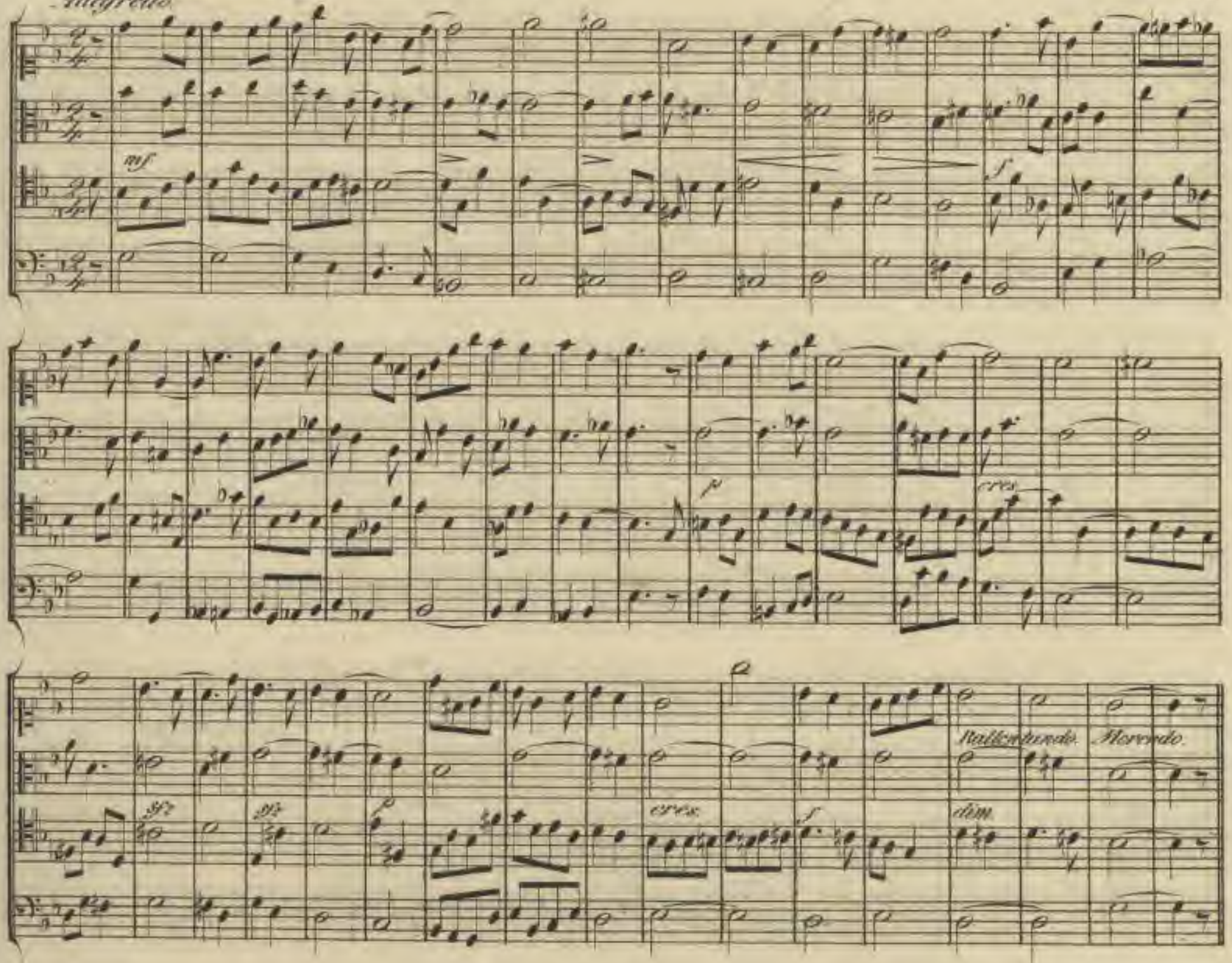


VIII. 0. Alt. Alle Intervalle. – Contralto. Tous les intervalles.

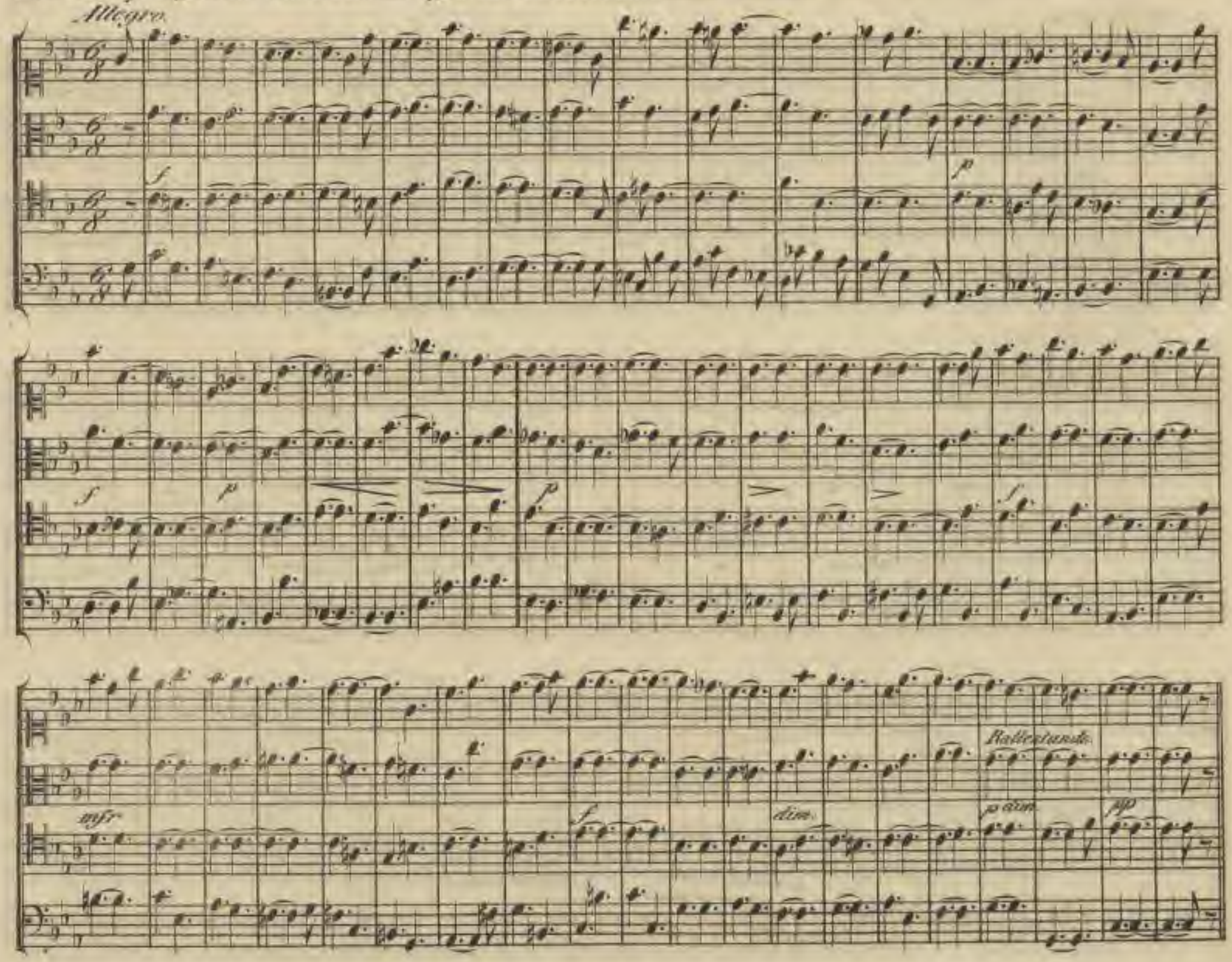



sfz
p
mf
cres.
f
f
dim.
p
cres.
Rallentando.
f dim.
Morendo.

Allegretto.



42. XIII. G. Baß. Alle Intervalle. _ Baße tous les intervalles.



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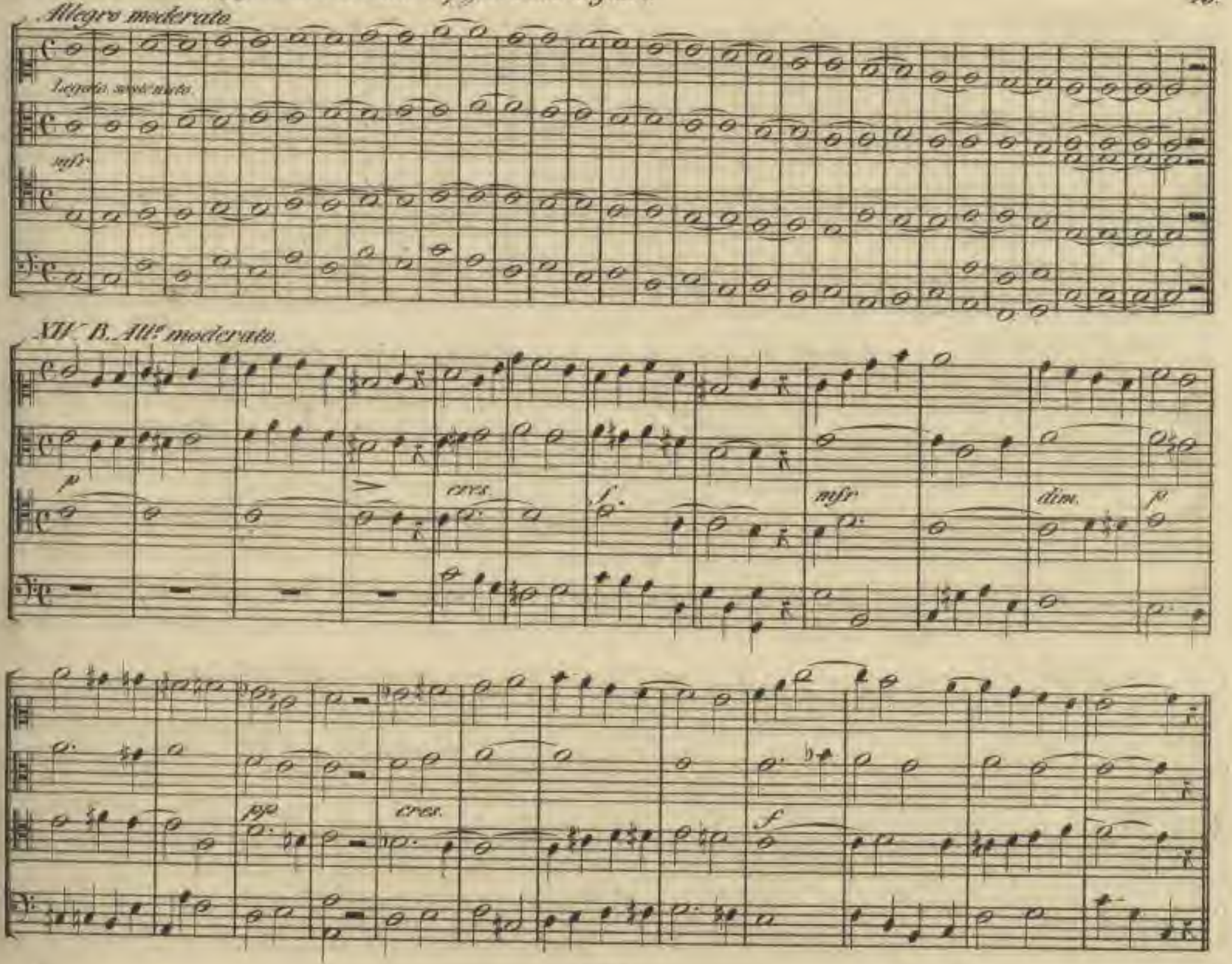
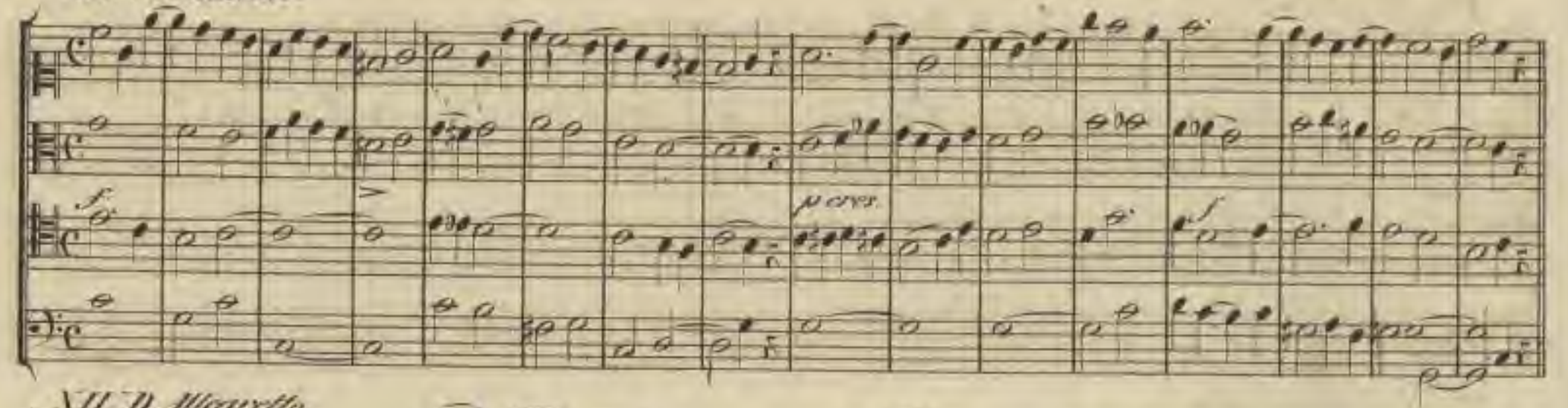
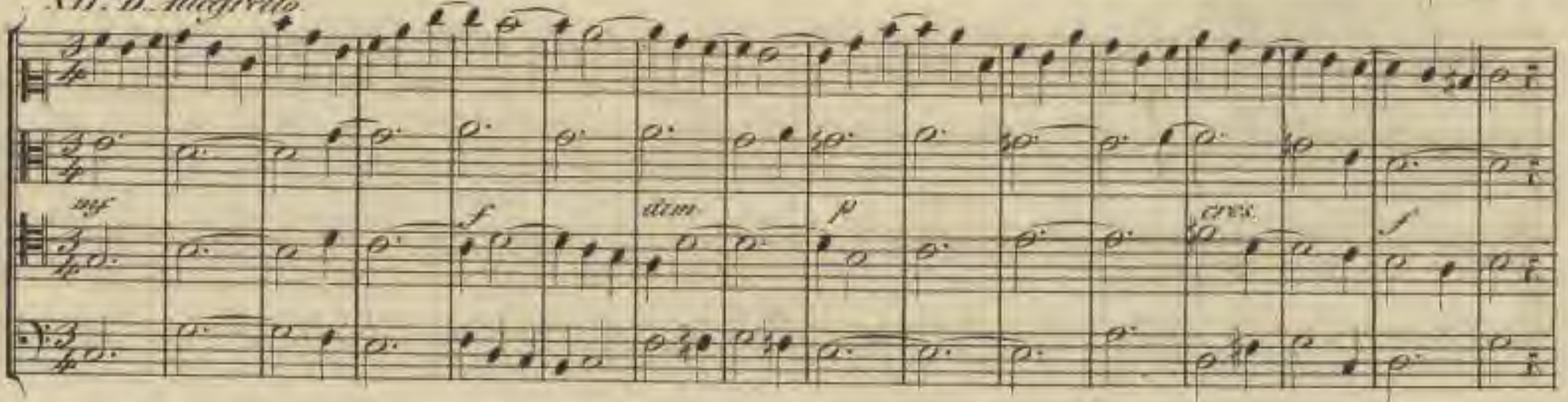
XIV. A. Kleine Solfeggien Dur. _ Petits solféges. Tons majeurs.

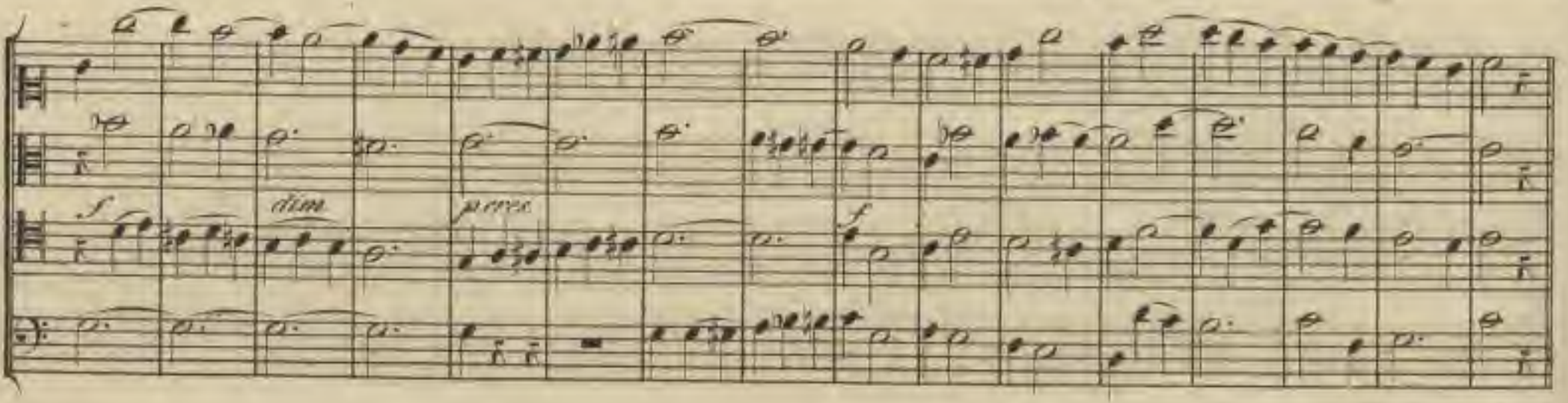


XII. C. Andante



XII. D. Allegretto





XII. E. Allegretto.

Leggiero.

p

f

stringendo.

XII. F. Allegro.

Leggiero.

mf

f

stringendo.

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XIV. G. Allegro

Leggiero.

mf

p

f

XIV. H. Allo moderato.

Leggiero.

mf

mf

p

mf

f

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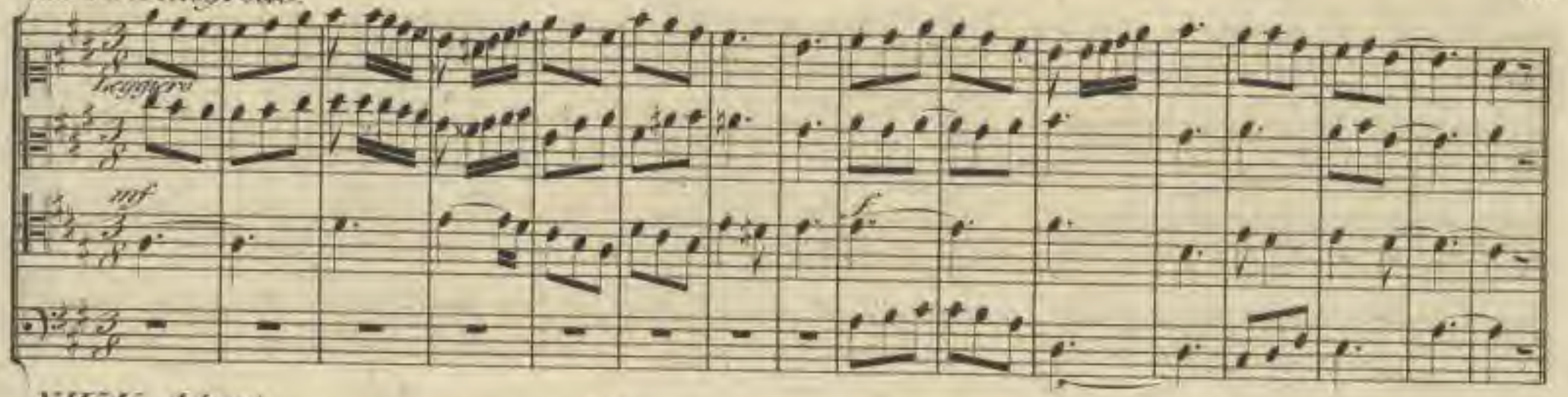
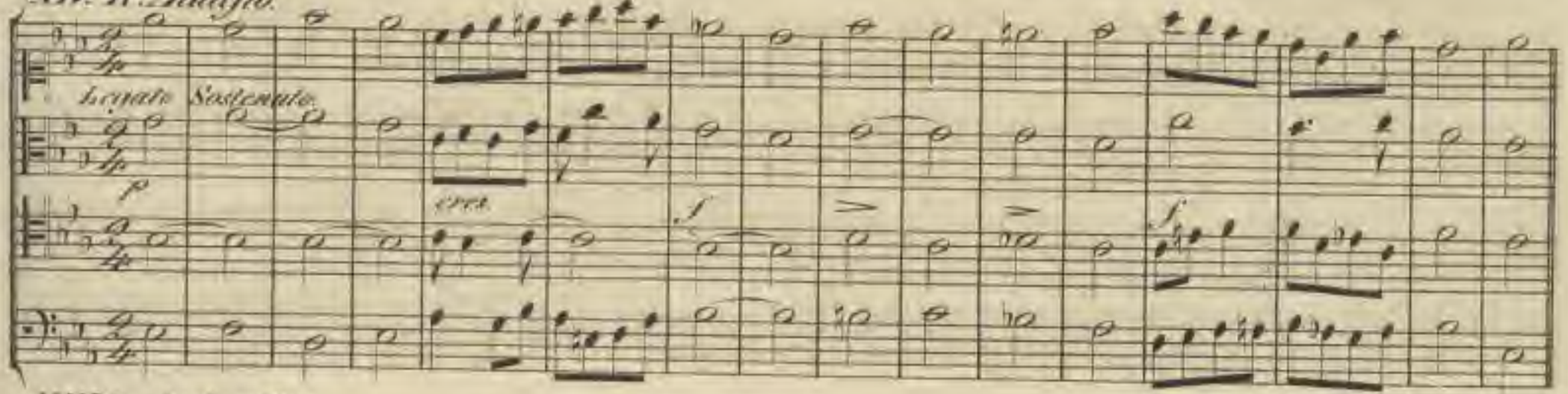
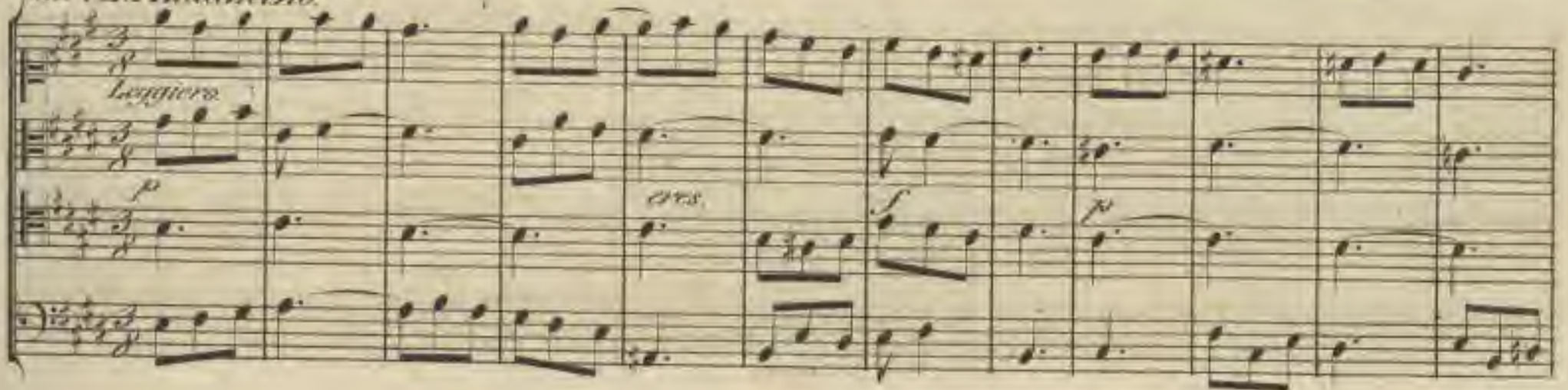
XII. J. Allegretto.



XII. K. Adagio.



XII. L. Andantino.



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cres:

f

XII. M. Andantino.

Leggiero.

p

cres.

f

XIII. N. Larghetto.

Leggiero Staccato.

p

f

p cres.

f

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XII. 0. Allegro vivace.

Legato Sostenuto.

p cr.

f

p

f

XII. P. Largo.

Legato Sostenuto.

p

f

p cr.

f

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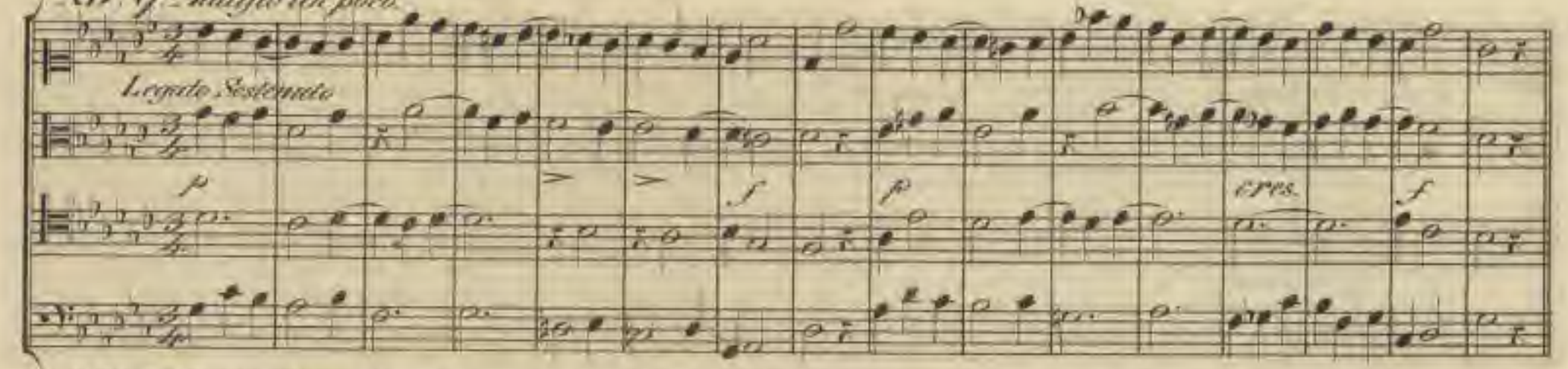
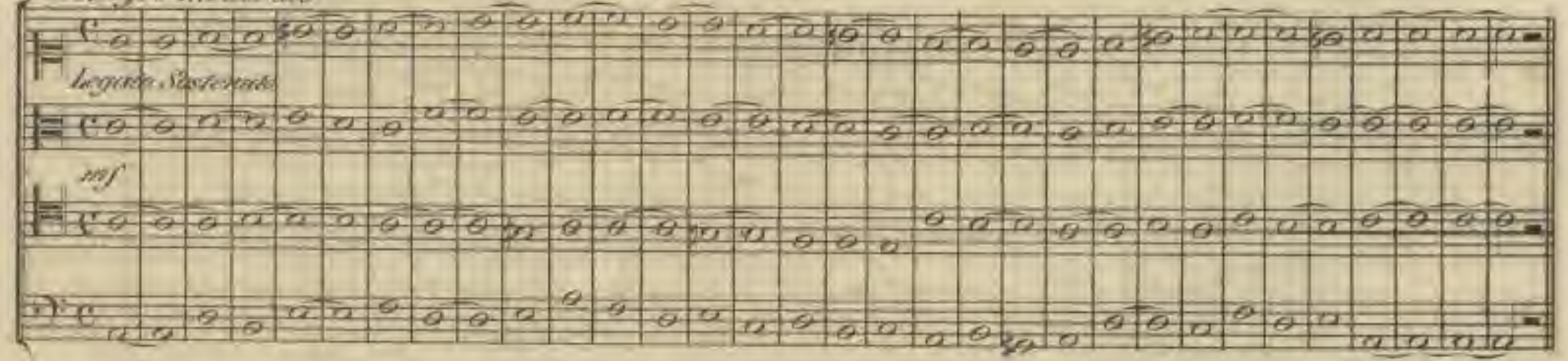
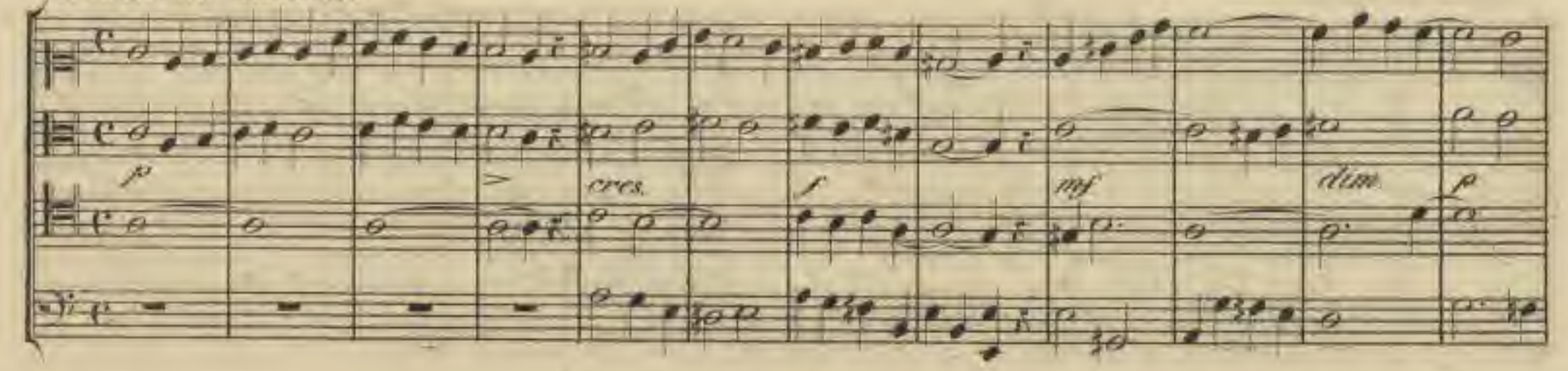
XIV. Q. Adagio un poco.



XV. A. Kleine Solfeggien. Moll. petits solfèges. Ton mineurs
Allegro moderato



XV. B. All° moderato.



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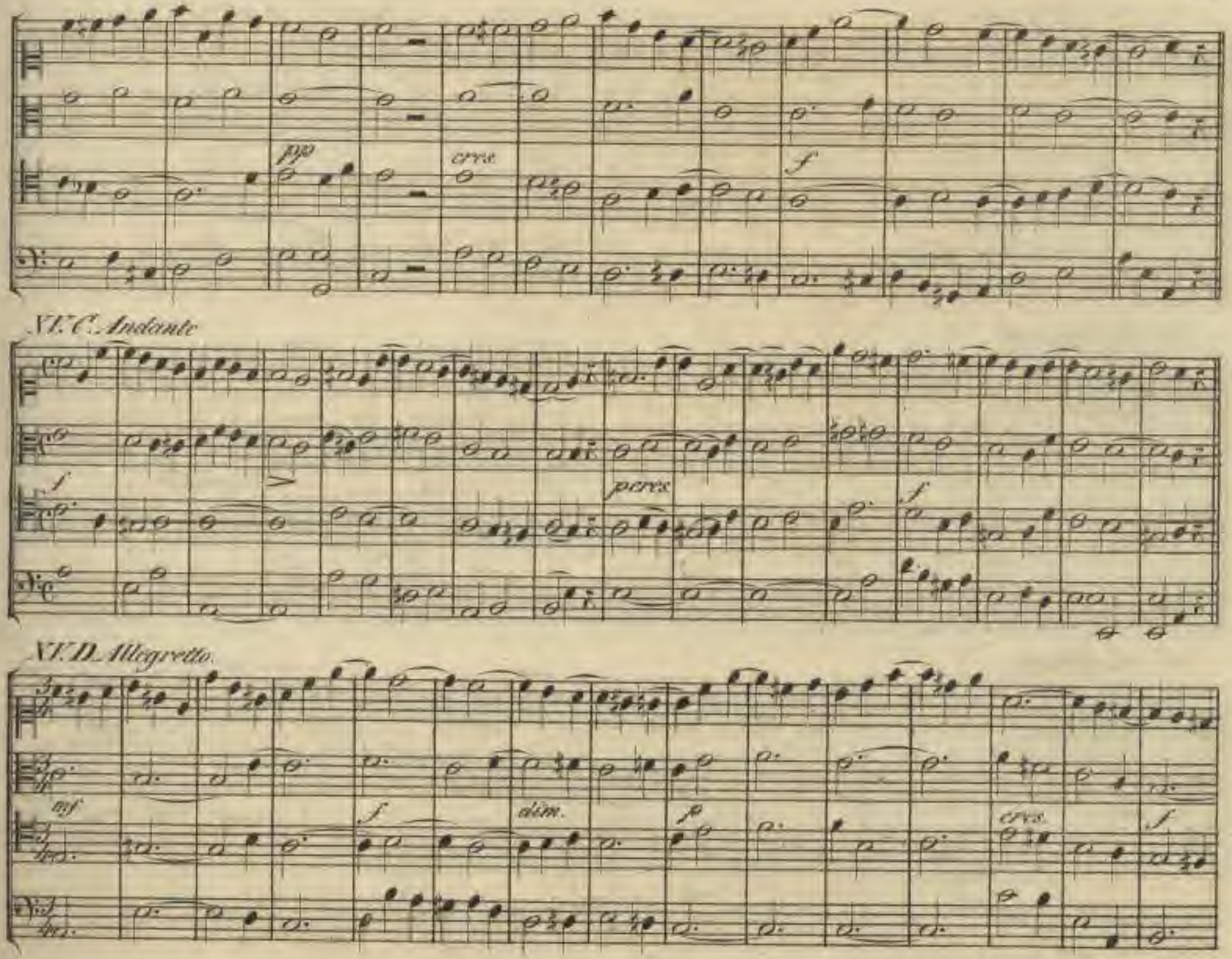
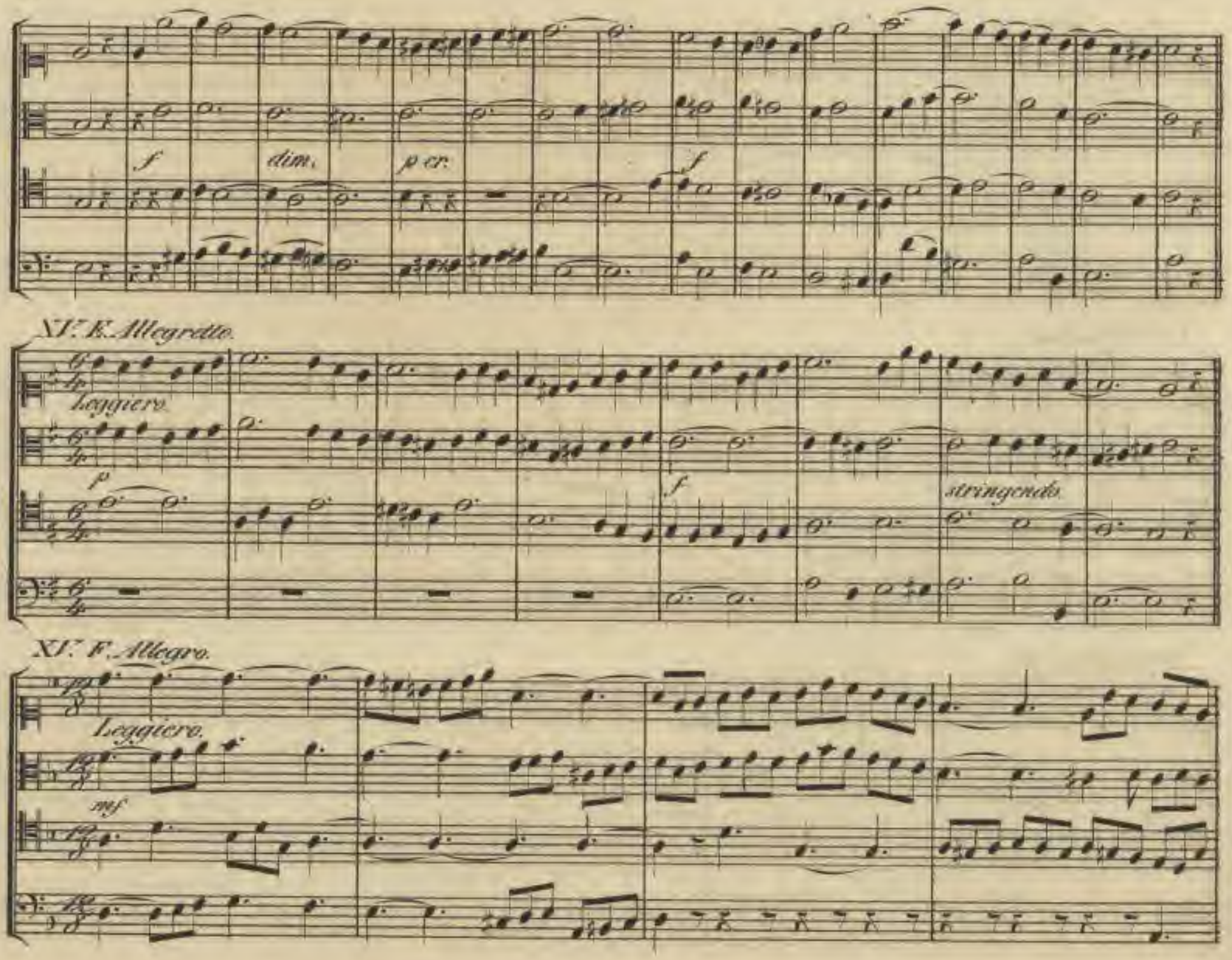

pp
cres.
f
XV. C. Andante
f
p cres.
f
XV. D. Allegretto.
mf
f
dim.
p
cres.
f


f
dim.
p cr.
f
XV. E. Allegretto.
Leggiero.
p
f
stringendo.
XV. F. Allegro.
Leggiero.
mf

f.

Stringendo.

XI. G. Allegro.

Leggiero.

mf

p

f

XII. Allegro moderato.

Leggiero.

mf

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p

mf

f

XV. J. Allegretto.

Leggiero

mf

f

XV. K. Adagio.

Legato Sostenuto.

p

cr

f

f

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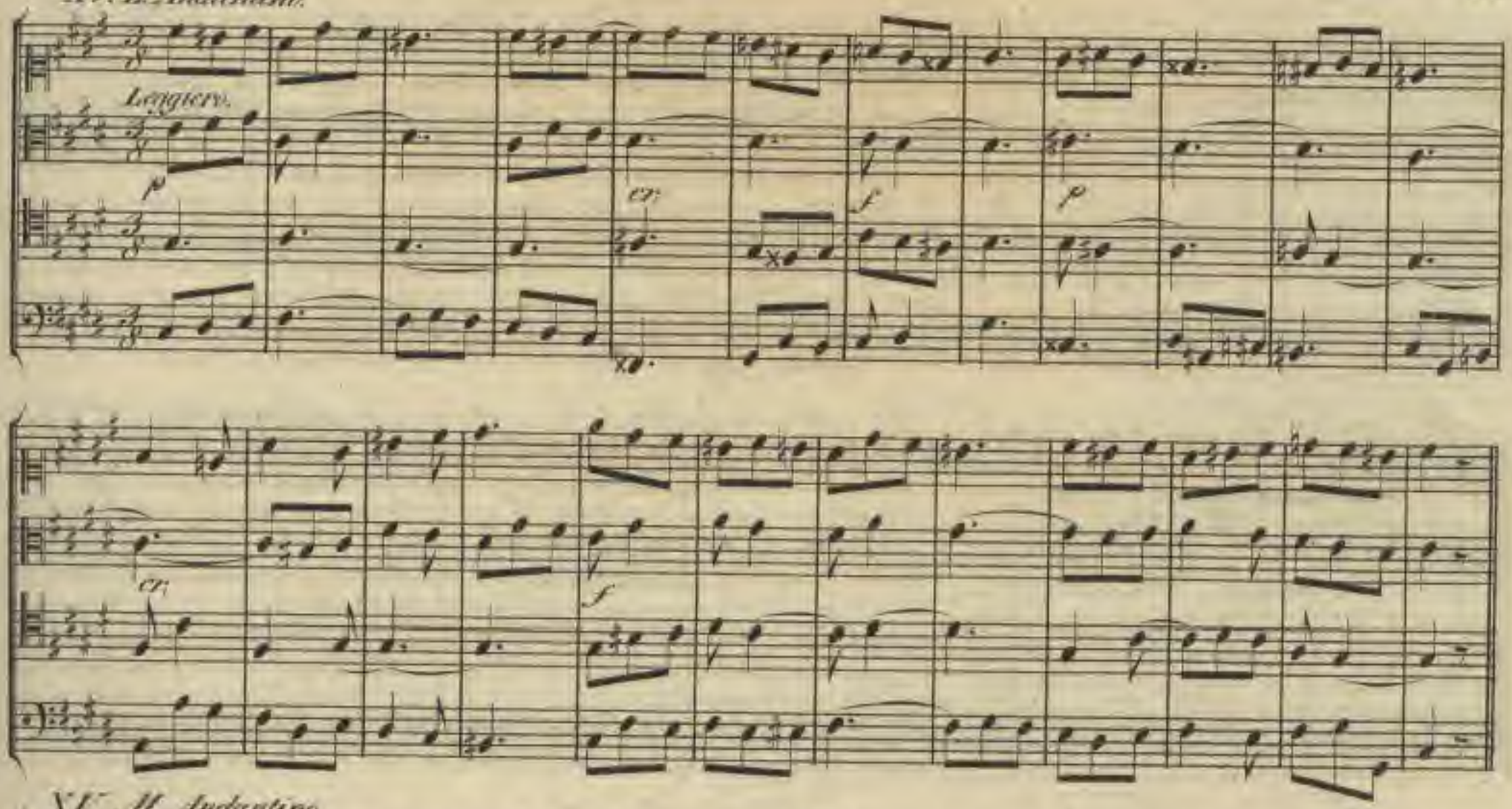
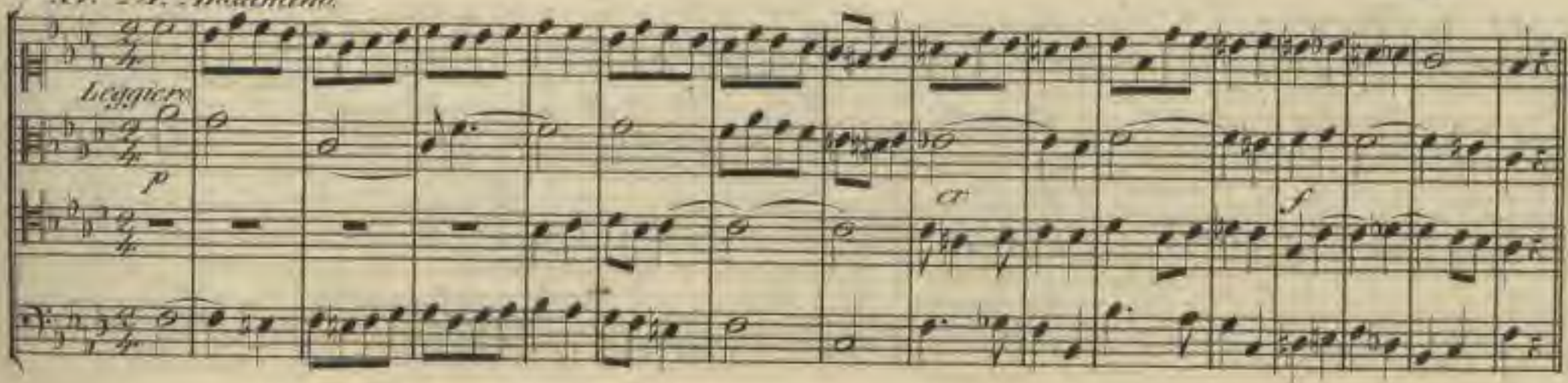
XV. L. Andantino.

Leggiero.



XV. M. Andantino.

Leggiero.



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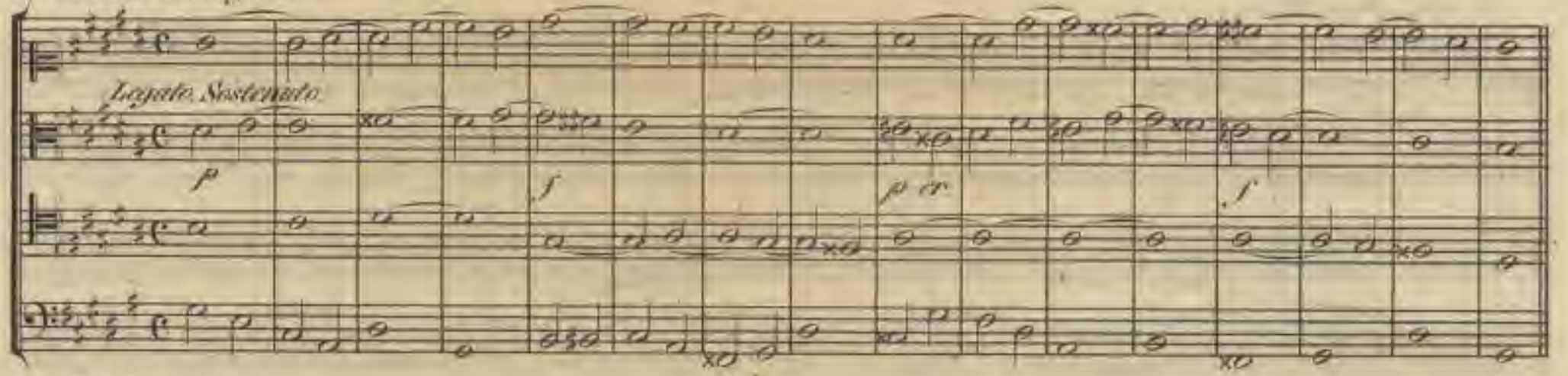
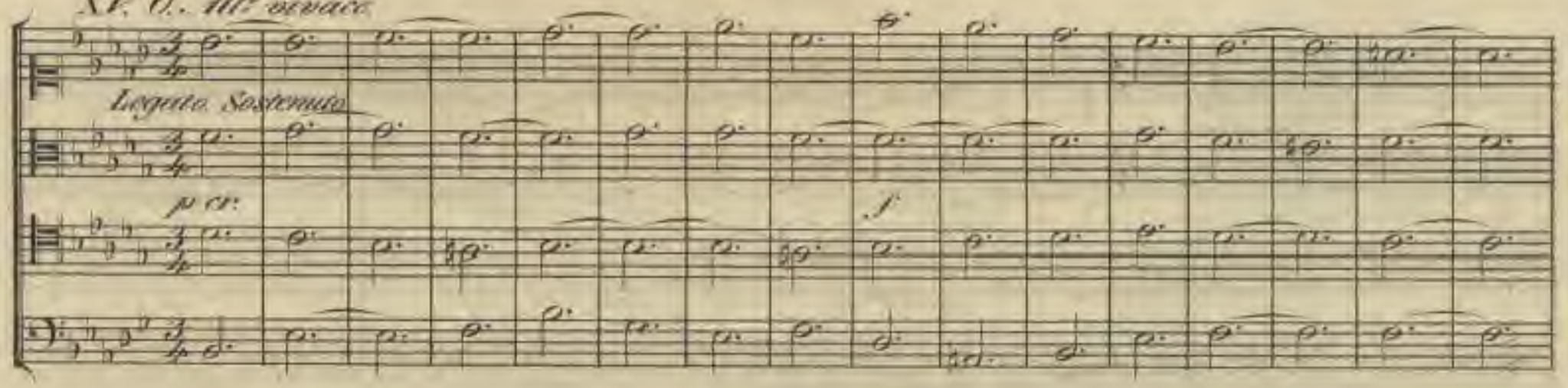
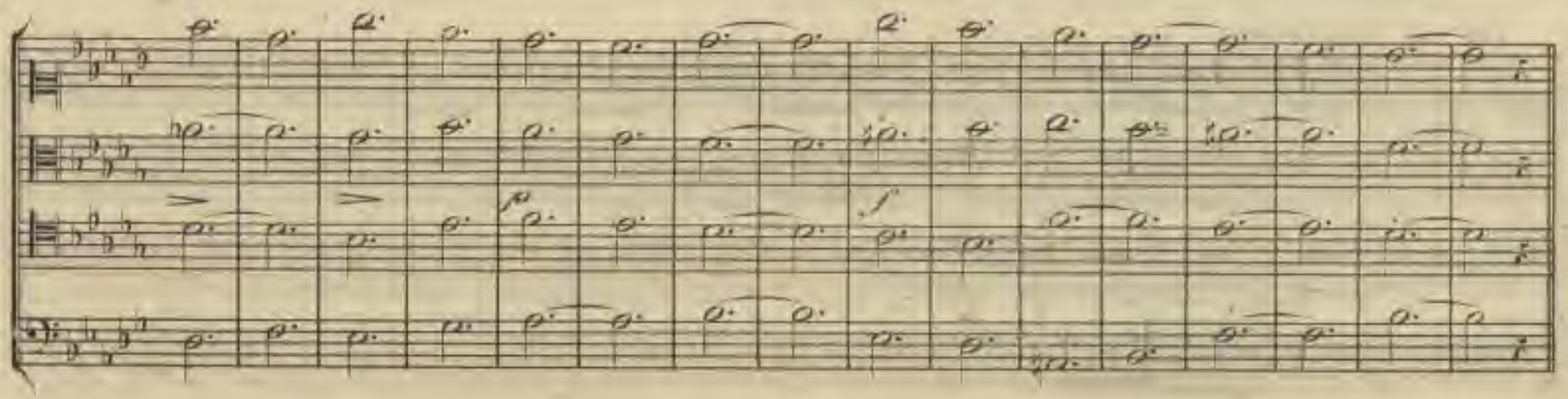
XV. N. Larghetto



XV. O. IIIe vivace





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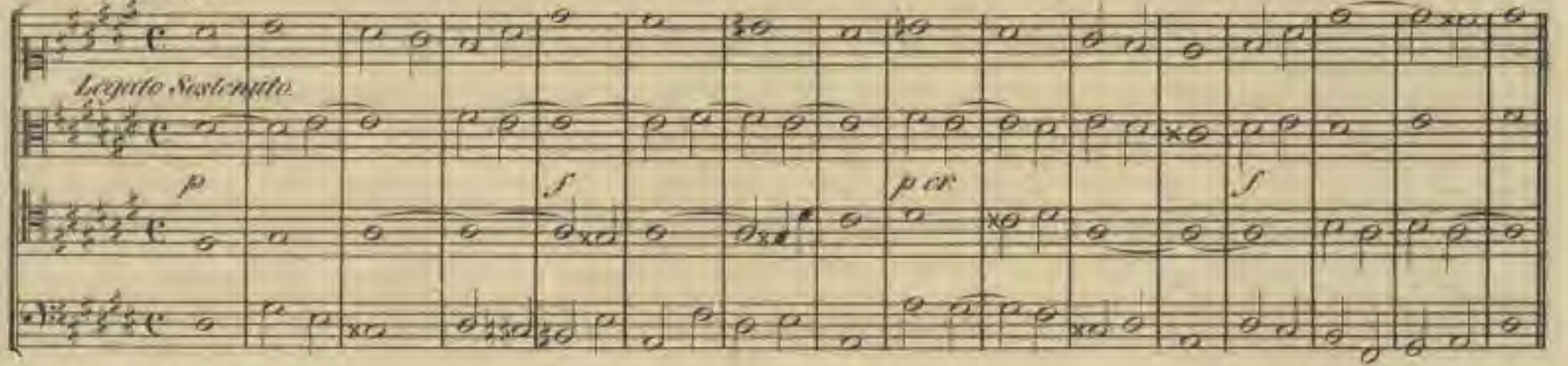
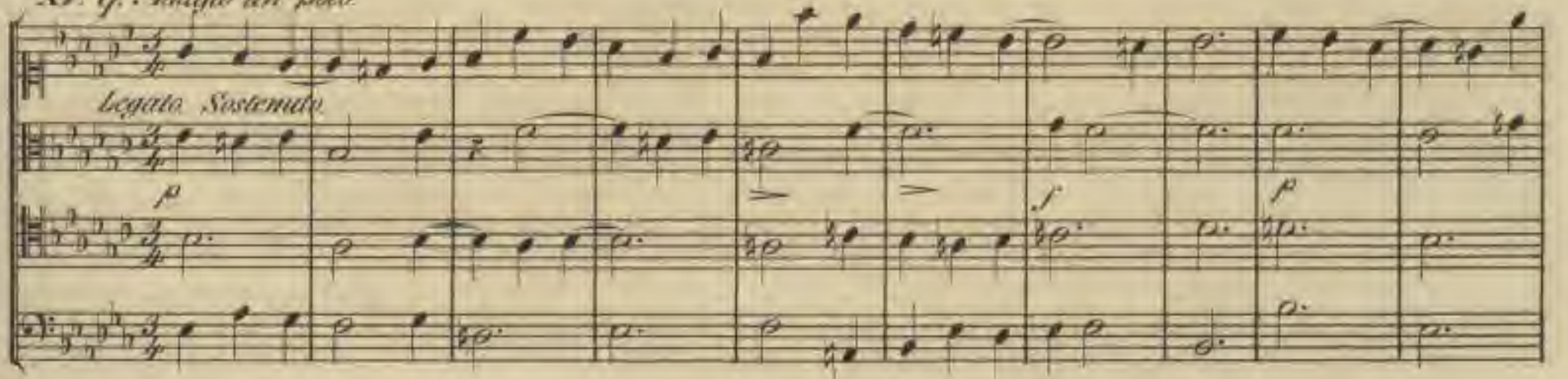
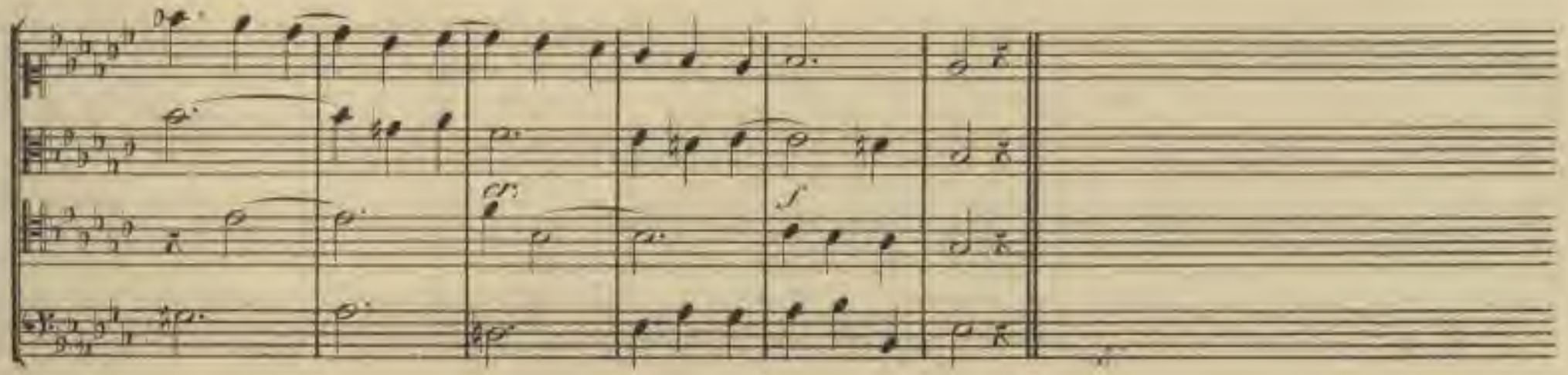
XI. P. Largo.



XI. Q. Adagio un poco





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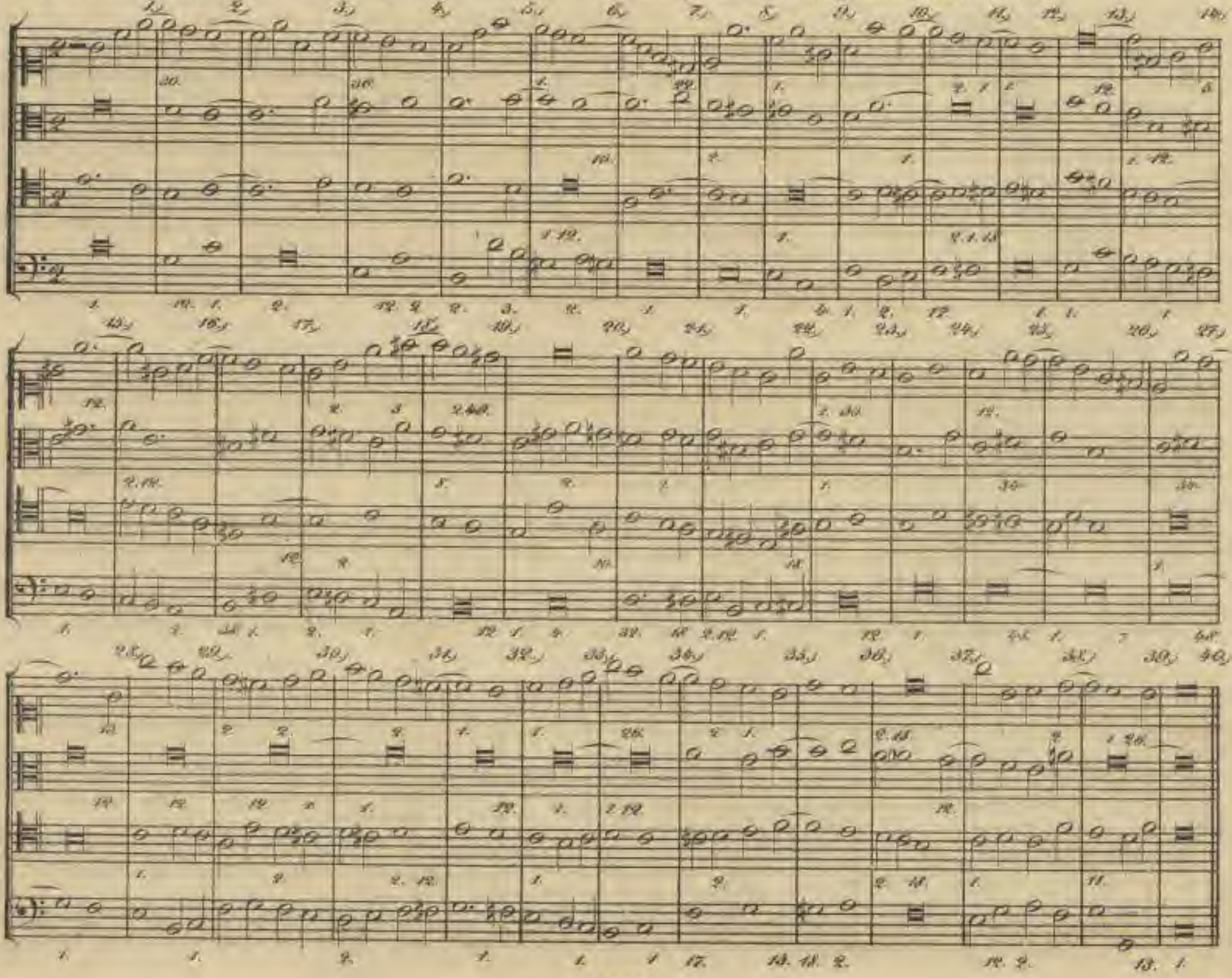
XVI. A. Übungen zur Kenntniſs der Akkorde. Exercices pour la connaiſsance des accords.



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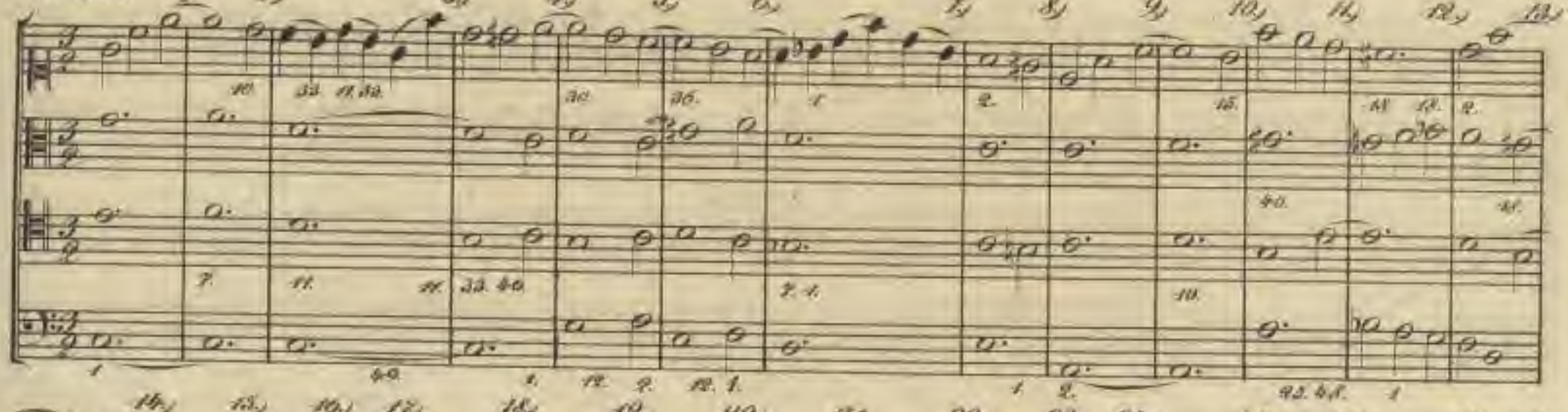
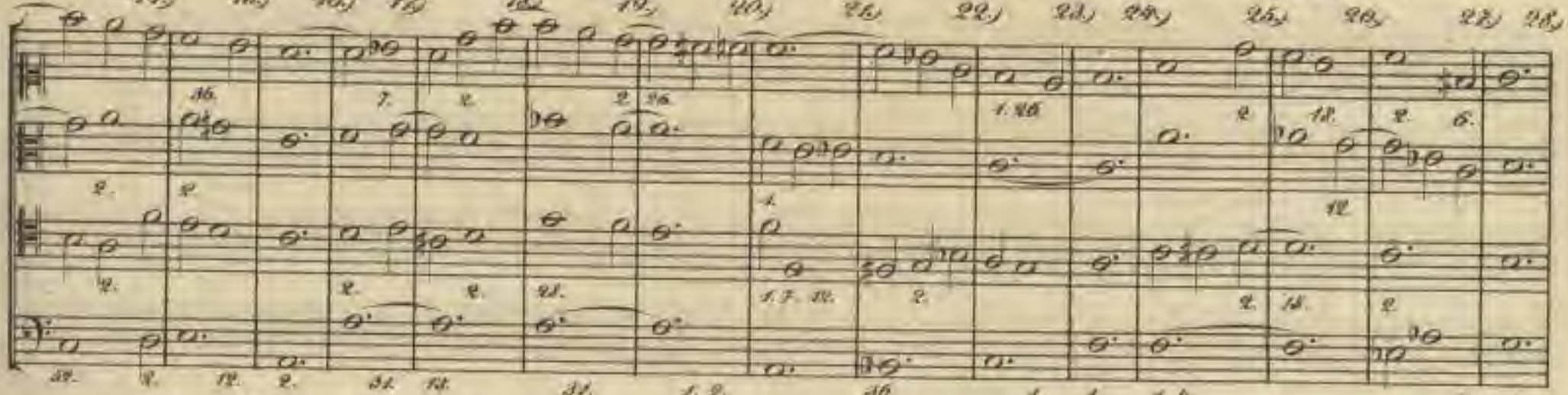
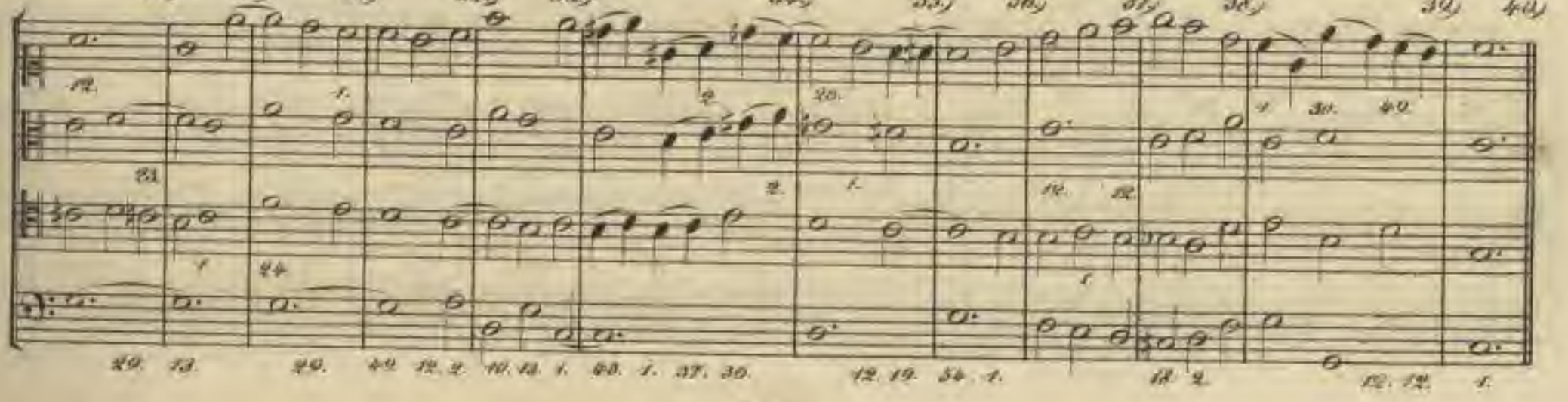
XVI. C.







T. V. I. K.

XVI. F

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XVI.G.

XVI. II.

Datum der Entleihung bitte hier einstempeln!

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